MAXIMUMROCKNROLL

NO. 85 JUNE '90 $2.00

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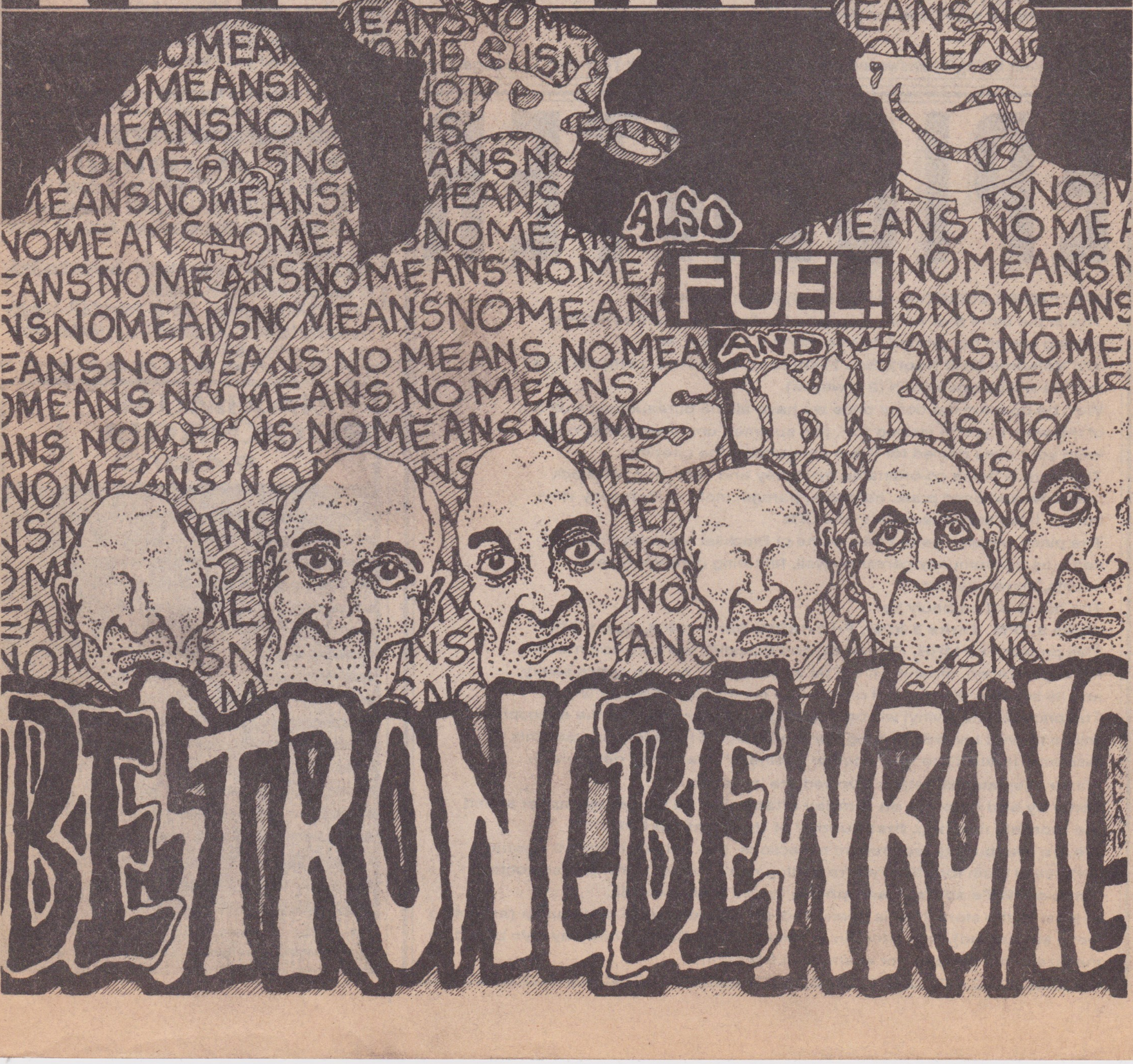

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

MRR IS LARGELY PUT TOGETHER BY YOU, THE READERS WE ENCOURAGE YOU TO CONTRIBUTE THE FOLLOWING:

NEWS:
we need timeless features, as well as first-hand stories you are aware of. Can be lengthy or short blurbs.

INTERVIEWS:
we need both full length and in depth interviews, as well as short intros to newer bands on the scene. Include photos, logos, etc.

ARTICLES:
we need informative and in depth features, as well as shorter jabs

RADIO STATIONS:
if you do punk shows, send in a short article on your show/station

LETTERS TO THE EDITOR:
try to keep your ideas concise

GRAPHICS:
we have 2 pages every issue and would like to showcase some emerging and radical talent

SCENE REPORTS:
include photos, addresses and phones, and social/political commentary

VENUES:
send in your listing by answering the 6 questions on the Book Your Own Tour page

MRR IS ALWAYS LOOKING FOR CONTRIBUTIONS (SCENES REPORTS, INTERVIEWS, NEWS FEATURES, ARTICLES, LETTERS), BUT......................

OK, here's the lowdown on the scanner we have here at the MRR headquarters, a machine that will read your type-written submissions and input them into our Macintosh computer. This device makes it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not quite enough. To make things easier on the shitworkers:

DO:

1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:

1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't use exotic typefaces or italics.
6) Don't underline sloppily by hand.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you.

EPICENTER

EPICENTER ZONE (the record store) is just about here.
This is the store that we've mentioned before, the one that MRR is helping get off the ground. We've found a location, at:
475 Valencia (2nd floor), San Francisco, Ca 94103, (415)431-2725
and we will be open soon (2-4 weeks).
We'll be opening the doors once we have all the bureaucratic stuff out of the way. If you're visiting S.F. this summer, come visit. And locally, keep your eyes peeled for flyers announcing the opening.
The store is being co-ordinated by Honey and Clay, and will stock both new and used punk, hardcore, garage, indie stuff--mostly vinyl, but will have some cassettes and CDs.
The place will also be the new home of Blacklist Mailorder, and will serve as a community center as well, featuring different types of events, showings, etc.
The hours will probably be:
Weds 3-8PM, Thurs 3-8PM, Fri 3-10PM, Sat 1-10PM, Sun 1-6PM.
This project, like MRR, Gilman St, and Blacklist, will be a community run organization, meaning it will be all volunteer, no one draws salary, and its success will depend on how the community interacts with it.
The prices on new vinyl will be amazingly inexpensive, and the atmosphere will be geared towards serving the scene. But, if the scene abuses this resource, treats it like "just another business", then it will deteriorate.
Those interested in getting involved are invited to **come by and help out on Sunday afternoons till we get set up**, or attend **the monthly meeting, first Sunday of the month at 6PM.**
We are also buying used record collections, (we will pay up to 2/3 of what we'll resell them for). So if you're getting rid of your old vinyl,please contact:
Tim c/o MRR's address and phone to sell your records,
at least till the store itself is open. And, oh yes, after each earthquake (assuming we're still around), watch for our special "Richter Sale", a one-day sale based on the size of the tumbler (for example, 6.9% off!!!).

Still Available

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"WELCOME TO 1984"-various artists LP--Available thru Blacklist Mailorder/ Distributed by Mordam

"DEZERTER-Underground Out Of Poland"-LP--Available thru Blacklist Mailorder. Distributed in U.S. by Mordam/ Distributed in Europe from MRR-UK

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CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CHRY No. York, Ont 105.5FM Fri 1AM
CKMS Waterloo, Ont 94.5FM call station
KFCF Fresno, CA 88.1FM Tues 9PM
KPFA Berkeley, CA 94.1FM Tues 9PM
KUSR Ames, IA 91.5FM Mon 9PM
KZUM Lincoln, NE 89.3FM Thurs 11PM
KZUU Pullman, WA 90.7FM Tues 6PM
WCSB Cleveland, OH 89.3FM Weds 3PM
WEFT Champaign, IL 90.1FM Sat 8PM
WMHB Waterville, ME 90.5FM Tues 8PM
WOZQ Northampton, MA 97.9FM Sun 3PM
WUMF Farmington, ME 100.5FM Mon 9PM
WZRD Chicago, IL 88.3FM Sun 3PM
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Radio FMR Rouen St Jqs, France 90.6FM Tues 9PM
Radio Mega Valence, France 99.2FM Sun 8PM
Radio 100 Berlin, Germany 103.4FM Fri midnight

RADIO STATIONS: MRR Radio shows are now available for stations only. Contact MRR Radio at the address on the next page.

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SUBSCRIPTIONS:

U.S.: available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00.

CANADA: available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50 (US dollars).

MEXICO: available from U.S. address at bottom of page. Copies are $2.50 each/ 6 issues sub for $15.00.

U.K.: available from MRR/ P.O. Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.

EUROPE: available from U.K. address above. Copies are $4.00 each/6 issue sub for $20.

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SOUTH AMERICA: available from U.S. address below. Copies are $4.50 each/ 6 issue sub for $27.00.

BACK ISSUES AVAILABLE:

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DEADLINES FOR NEXT ISSUE:

Scene Reports: continuously, with photos!
Ad Reservations: backlog--write or call now!
Ad Copy In: 1st of month
Issue Out: 15th of month

AD SIZES AND RATES:

1/6 page: (2 1/2" x 5" down) $25
1/3 page: (5" x 5", or 2 1/2" x 10" down) $50
1/2 page: (7 1/2" x 5" down) $75, and must be for 2 or more items.

CLASSIFIEDS: 40 words cost $2. No racist, sexist or fascist material. Send typed if possible. No more than 60 words/$3!!!!!!!!!

COVER: K.C. Angel

SELL MRR AT GIGS: We'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue.

READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please continue to send all records, tapes, letters, articles, photos, ads, etc., to:
MAXIMUMROCKNROLL
P.O. BOX 288
BERKELEY CA 94701
(415)648-3561

TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay--no CDs). MRR/ P.O. Box 288/ Berkeley CA 94701.

MARTIN SPROUSE

BABES IN TOYLAND-Machine-LP
DIDJITS-Hornet Pinata-LP
FUGAZI-Repeater-LP
BIAFRA/D.O.A.-Last Scream...-LP
SNUFF-Flibbiddydibbiddydab-LP
JAWBOX-EP
RAIN-La Vache Qui Rit-LP
V/A-Fuck EMI-LP
V/A-Lost & Found-Box set
HALO OF FLIES-Human Fly-45
Hippycore-#7-zine/Echoline-#1-zine
U.K. Resist-#2-zine
Punchline-#5-zine
Cometbus-#24-zin
Paper Toadstool-#2-zine

TIM YOHANNAN

BIAFRA/D.O.A.-Last Scream...LP
CELIBATE COMMANDOS-The Decline And Fall...-EP
DIDJITS-Hornet Pinata-LP/BAGS-No Excess Bagisms-EP
ESKORIA-EP/FOUR WALLS FALLING-EP
V/A-Lost & Found-box set/HALO OF FLIES-Human Fly-45
JET BOYS-Kill The Jap-45/M.F.D.-Storm-EP
LAST GASP-Drunkeness And Desperation-EP
MANIAX/NO SECURITY-split EP
OI POLLOI-In Defence Of Our Earth-LP
RANCID HELL SPAWN-Gas Mask Love-LP
RUSTLER/SO WHAT-split EP/V/A-Beautiful Music...10"
SNUFF-Flibbiddydibbiddydab-LP/THORNS-LP
TUOMIO-Elinkautinon-EP/RAIN-La Vache Qui Rit-LP
V/A-Ein Trausendstel Düsseldorf-EP
V/A-Kakamei Best Run-LP/V/A-Make War Not Love-LP

CHRIS DODGE

EXTREME NOISE TERROR-Live-LP
STAN RIDGWAY-live
OUTO/S.O.B.-split EP
UNITED MUTATION-Insanity-EP
AGATHOCLES/DRUDGE-split LP
BAD RELIGION-Live-LP
ASSUCK-Necro Salvation-EP
DOM DAR-Skrattar Bast Som-12"
NEANDERTHAL-Fighting Music-EP
NO SECURITY-EP
STENCH OF CORPSE-Killer Stench...-EP
AMEN-Gospelcore-EP
LIBIDO BOYZ/INSPECTOR 12-split EP
SUBVERT-Free Your Mind-LP
LONG COLD STARE-LP

LANCE HAHN

SUBVERT-Free Your Mind-LP/Hippycore #7-zine
JAWBOX-EP/Echoline-#1-zine
SNUFF-Flibbiddydibbiddydob-LP/Cometbus-#24-zine
L7-live/High Cost Of The Cross-#5-zine
EXTREME NOISE TERROR-Live-LP/JD's-#7-zine
LIBIDO BOYZ/INSPECTOR 12-split EP
V/A-Knee Deep In Shit-LP/UK Resist-#2-zine
SINK-God Loves You-EP/Underground Press-#2-zine
JOYCE MCKINNEY EXPERIENCE-Cuddle This-12"
BABES IN TOYLAND-Machine-LP/Punchline-#5-zine
V/A-Beautiful Music For Beautiful People-10"
V/A-Fuck EMI-LP/The Fanzine That Had No Name-#3
A//SOLUTION-Butterfly-EP/Filthy Fuckin' Punx-#4-zine
HALO OF FLIES-Human Fly-45/Photostatic-#40-zine
Infinite Onion-#2-zine (whew, what a month!)

MIKE LA VELLA

GOD BULLIES-Dog Show-LP
NECROS-Live Or Else-CD
BIG CHIEF-Get Down & Double Check-EP
HALO OF FLIES-Human Fly-45
DIDJITS-Hornet Pinata-LP
JAWBOX-EP
FUGAZI-Repeater-LP
SNUFF-Flibbiddydibbiddydob-LP
HOUSE OF LARGE SIZES-Heat Miser-LP
BABES IN TOYLAND-Spanking Machine-LP
KING SNAKE ROOST-Ground Into The Dirt-LP
SABOT-Surface Tension-LP
CRYPT KICKER FIVE-45
V/A-Pierced Ears Skate Rock Vol 8-TP
MUDHONEY-Grunge R Us-EP

CHUCK SHERRILL

V/A-Fuck EMI-LP
SNUFF-Flibbiddydibbiddydob-LP
V/A-Beautiful Music for Beautiful People-10"
RAIN-La Vache Qui Rit-LP
THORNS-LP
BABES IN TOYLAND-Machine-LP
JOYCE MCKINNEY EXPERIENCE-Cuddle This-12"
V/A-Lost & Found-Box of 5 7"s
FUGAZI-Repeater-LP
DIDJITS-Hornet Pinata-LP
JAWBOX-EP
OI POLLOI-In Defense Of Out Earth-LP
LIBIDO BOYS/INSPECTOR 12-split EP
V/A-Siste Dansen-LP
HALO OF FLIES-Human Fly/I'm A Bug-45

JON VON

DIDJITS-Hornet Pinata-LP
YARD TRAUMA-Eyes-EP
JOYCE MCKINNEY EXPERIENCE-Cuddle This-12"
JAWBOX-EP
LIBIDO BOYZ/INSPECTOR 12-split EP
SNUFF-Flibbiddydibbiddydab-LP
SODA CAN-Powertool-LP
BABES IN TOYLAND-Spanking Machine-LP
BIG CHIEF-Get Down-45
JET BOYS-Kill The Jap-45
SCRAWL-Small Mouth-LP
SUICIDE KINGS-Fist Fight-45
MUMMIES-EP
CRAMPS-Stay Sick-LP
BAGS-No Excess Bagisms-EP

WALTER GLASER

FUGAZI-Repeater-LP
SUBVERT-Free Your Mind-LP
BAD BRAINS-Pay To Cum Live-45
DIDJITS-Hornet Pinata-LP
GEAR-Visions-EP
NECROS-Live Or Else-CD
BIG CHIEF-Get Down & Double Check-45
RAIN-LP
OI POLLOI-In Defence Of Our Earth-LP
NEANDERTHAL-Fighting Music-EP
JAWBOX-EP
M.F.D.-Storm-EP
LIBIDO BOYZ/INSPECTOR 12-split EP
MUDHONEY-Grunge R Us-EP
BIG NURSE-45

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THE STENCH "CRAZY MOON"	$6.00	$7.00	$11.00
THE STENCH "ZIG" *GREEN WAX - ONLY 20 LEFT*	$3.00	$4.00	$8.00

Letters

Ben Weasel,

I'd like to make a few comments regarding your column in #83.

In the fourth paragraph, you begin your critique of hardcore. What, if not hardcore, kind of band do you consider Screeching Weasel to be? Let's run through your handy criteria for hardcore.

A. The music must be fast. I wouldn't exactly call Screeching Weasel a wedding band. "This Bud's For Me" is a pretty speedy song.

B. The music must be loud. Again, a check for Screeching Weasel.

C. The music must have a message. Arguably, this could be the disqualifying criterion for Screeching Weasel. However, there are those (like me) that might dispute this point, saying Screeching Weasel's message is to have a good time. An admirable message in my book.

Ben, I like Screeching Weasel. I've yet to hear a bad Weasel tune. But by almost anybody's definition, Weasel is hardcore. Maybe Tim can put it in the next reader poll. Is being a hardcore band some kind of cardinal sin?

In that same paragraph, you put down people who "go to demonstrations, (and) read books about their favorite subjects." What's wrong with that? Will the put down of the 90's be. "Go read a book!"? I've attended a few demonstrations in my time — sometimes they can make a difference, sometimes it's all in vain. The important thing is that it is a way to voice one's opinion (not everybody has a monthly column in MRR) which is a lot better than keeping it all inside. Did you not say, in essence, that repressed people "end up axe murdering their families"? Maybe your imperial logic is over my head.

And what's wrong with reading about one's favorite subject? Self-education is a lot cooler than killing brain cells. (I'm not SE, if that's what you're thinking).

A little while later you go on to criticize Fugazi, Ian MacKaye and "sissycore" (your label, not mine). To tell you the truth, I like Screeching Weasel more than Fugazi. There are a few Fugazi songs that bore me. I just skip them. But I don't think anyone can criticize Fugazi for what they do. they have an original sound — and it's good. Of course, whenever something's good, there's bound to be imitators. Slag them, not the ground-breakers. As far as lyrics go, yes, they can be pretentious and often ambiguous, but the heart is in the right place. Can you, in good conscious, put down "Suggestion"? Incidentally, your Pink Floyd/Yes/ Fugazi comparison is stretching it a bit.

It is unfortunate that you have no respect for Ian, whose "lyrical claim to fame was 'Don't drink, don't smoke, don't fuck.'" At the time that was written, it was pretty revolutionary stuff — a rather brave step, I'd say. Off hand, I can't think of any Weasel lyrics equally as bold. Can you?

These are just my opinions, as you undoubtedly have yours. Please reply.

Bob Suren, 3421 SE Micanopy Terr., Stuart, FL 34997

Ben Weasel,

My god, you are an asshole. First, you cut down practically every genre of music but yours. Then, you rag on their fans, thousands of people you've never met. Last, you bitch about bands being too easily classified, when for the last seven paragraphs you've put neat little titles on bands, such as "sissycore" and the ever more widely used "college" band label. So, as you divide and subdivide music into your narrow and opinionated categories, you're losing a game that everybody plays, (yep, even really punk rock guys like you) called "Don't Be A Hypocrite."

You slap the label "sissycore" on D.C. area bands. Didn't you ever notice that in the good ole U.S. of A., things progress and develop according to region? Take any city in the states with a major underground scene. Boston, D.C., Seattle and many other cities have their own sound. Do you assume someone with a New York accent is a militant straight edger just because the city is known for an unusually large population of them?

Also you rag on bands for trying to be too original. Do you actually think me or anybody else really wants to listen to ten thousand Screeching Weasel clones? Do you actually think that bands like Helios Creed, Shudder to Think or NoMeansNo sits there and thinks, "Gee whiz, I really think our music sucks, but at least we're original." I do not worship Fugazi, and I think Ian is a sanctimonious asshole, but wouldn't it be really swell if they did Bad Religion songs and a cover of "This Bud's For Me"? I doubt they've got it in 'em, and they wouldn't be Fugazi if they did.

Well, Ben, I'm glad you told me what music was and how to classify it because it never occurred to me that I had to do that.

Another thing, you accuse this below-Ben's-standards-music for the state of the scene. You then say, and I quote, "You don't have to think too much, you don't have to come up with any original ideas, because it's already been done and it's laid out for you step-by-step." Funny, a column and a half ago you were bitching about people who try to be original. Hey Ben, with a little practice, you could have MRR's record for the most indirect contradictions in the same body of writing!

I urge you to write to me directly if you wish to respond, because I could also defend those "college bands" with equal vehemence. A pleasure chattin' with you. Respectfully yours,

Marc Santini/ 3909 Glenraven Ct/ Roswell, GA 30075

P.S. Get rid of the moniker, a weasel is a shrewd animal and the name flatters you.

P.P.S. Anyone write who wants to gab or bitch or trade or anything, for that matter.

An open letter to Ben Weasel,

You are an asshole. Not only does your column reflect your negative and often infantile attitude towards new ideas and caring, outgoing individuals, but your insecurities about your own standing in the punk/underground strata.

You tend to dramatize and make open-ended statements about things of little or no importance. But worse still, you don't even state them as opinion, but as fact. In my opinion, anyone who states their opinion as fact, is definitely insecure about other people's reactions to them.

Feelings. Well Ben, you seem to think that pain and compassion are unimportant traits. Well, that is because you have repressed your feelings so much that it no longer feels natural for you to express any emotion other than anger. Does that make other peoples feelings wrong?

Sissycore. What in the hell is sissycore. Not only is sissy a word that expresses the contempt of many people towards sexual variants, i.e. homosxuals, crossdressers, etc... I don't think that many people within the underground scene even recognize sexual conformity as a sexual entity. Why don't you keep your homophobic views to yourself you right-wing asshole.

Your column is one of the biggest spewings of conservative thought this side of NEWSWEEK. Why don't you use your enormous column space to print something even remotely pertinate to the scene. Or do you know anything? Oh, also don't slag masturbation unless you can honestly say you never have.

Jesus Christ, you ruined my fucking day. You are a prick. Go fuck yourself. Give your column to someone who can write it from the heart, not the rectum.

Chris East/ PO Box 899/ Bryn Mawr, Pa 19010

Ben -

We'll, I'd like to talk to ya about yer last column. You talk about how the "scene" is just a bunch of fashion-fukkups with guidelines, nobody has the "don't give a fuck" attitude, etc. Well, there are those of us out here who do care because we won't take part in most of the bullshit commercialism macho attitudes, lies and such. Why should we follow your guidelines so as not to be labeled sissycore or to be labeled HC?

Yeah, I've gotten ideas from Joe Biafra, Crass, Peni, Doom, Electro-Hippies, Jack 'n' Joel and others, but I don't agree with everything they have to say. Prior to being a vegetarian, I looked it over to see what I was getting into. It's more along the moral aspect that convinced me to be a veg., but I still drink beer, understand? What I mean is how rainforests are destroyed and food used to feed the soon-to-be-slaughtered animals to support the meat industry, but all the potential food and wheat, barley and other grains used to make beer and lager could also be used to feed people. I believe it's the lesser of two evils; also, being the crustie, I enjoy gettin' wasted (like I am now).

At the end of yer column, you talked about a "growing movement of punx who don't bathe, live like pigs and have no other goal in life other than to be as obnoxious and annoying as hell." Well, I guess that's (+ or -) me, altho I've only recently gotten into the crustie scene. Actually, it was made fer me, as I've always hated washing myself and my clothes, shaving, cleanliness, etc. It's just too much hassle. But I do have a bit more goal than to be "as obnoxious and annoying as hell." I am that, as Sue, Rick, Jae and others will attest, but I like to write, do shows, contribute, help out, etc.

Well, lemme know, I s'pose. Think, Stink and Drink,

Tin-Ear c/o WWMU/ PO Box 2246/ Anaheim, CA 92814 (714) 647-2307

Dear MRR,

I am writing in response to a few things in #83. First of all, I am sick and tired of hearing Mike Bullshit's whining. Being that I live in New York, I constantly hear it. Being a pervert is nothing to be proud of. Personally, I don't care if you're gay or not, just don't shove your "gay pride" shit down my throat (no pun intended). If you leave me be, I'll leave you be. Also, I got the impression from an SFA interview I read about a year and a half ago, that Mr. Gay Pride himself used to be straight. Please correct me if I'm wrong. The last thing I want to say on that issue is that without heterosexuals, there wouldn't be homosexuals. Exactly how does Mike think he was born?

I'd also like to address Steve from DIY, this guy doesn't know' shit about nazi bands, oi!, skinheads or anything else. He says Link Records is a big nazi label—Bullshit. It's the total opposite, dick. Link has been known to drop bands from their roster because of their politics. (For instance, I heard Youth Defense League's LP, "Old Glory" wasn't put out because Link found out about Y.D.L.'s politics and dropped them—sounds real nazi to me...) Among his list of big bad nazis were oi favorites like Last Resort, 4 Skins, Section 5 and even punk rock favorites—The Exploited! Is this guy on drugs? He also said the Anti-Heroes were nazis! Does he even listen to oi!? Do while power bands sing: "Another nazi's running around, let's run him out of town."? (Taken from "Some Fun" by the Anti-Heroes.) I really doubt it. I think he should do some more research before he talks shit.

Finally, the first issue of my fanzine is ready to go, so if you'd like to contribute (demos, records, zines, artwork, etc.) to issue #2, or pick up issue #1 (featuring The Radicts, Biohazard, In your Face, Third Column and others...)—send it to me. The zine is $1 ppd. or 75 cents & a stamp or two. For you New Yorkers, it's called Crucified, so look for it. Thanks to MRR, for letting me speak.

Norm Crucified/ 24 Croyden Dr/ Massapequa, NY 11758

Dear MRR,

Re Tyler Davis and any other bigots out there. My housemate is a monk (strange but true) so I guess knows as much about being religious as anyone else. He doesn't have a problem with being gay not with me being a straight (ish) atheist.

So Tyler, Sean et al maybe one day you'll grow up and learn to accept people for what they are and in the meantime the rest of us can watch you make assholes out of yourselves for our amusement.

Get a life, Paul.

PS- If God made Love, didn't he make it in all it's forms?

Dear MaximumRock'n'Rollers & Tyler,

After reading Tyler from Seattle's letter, and the responses in the following issue, I felt half tempted to write you just to yell at him for a few of the things he wrote. Then I went back and re-read what he wrote. Even though I too am a believer in the Christian faith, my attitudes toward a lot of things definitely differ from his. It wasn't so much the content of his letter that I disagreed with, but the way that he presented his views. Tyler isn't all Christians, and shouldn't speak for anyone except himself. First of all, why even try to mix religion and punk rock? Second, Tyler, you sin, I sin, and so does everybody. Please, I bet half the reason so many people are so negatively set towards Christians is the stereotypical holier-than-thou attitude so many have. By condemning others, using your views and morals as a guideline, you help set this prejudice in stone. In the few years I've had on this planet, one of the most important lessons I've learned is people will respect and listen to your views exactly as you do theirs. Love is a much better conductor than hate. You can have an open mind and still be aware of what goes in. Third, Tyler, if God is perfect, don'tcha think he could maybe have a slightly bigger influence than you if he was out to change the world right now? I certainly do. kinda doubt one night God was sitting around bored, talking to Jesus and said "Hey, why don't I use Tyler from Seattle to convert the millions of people that aren't already perfect to his way of thinking, via the Maximum Rock'n'Roll letters section?" No, I doubt that. For you to be in the position to judge others, you would've had to have led a perfect, sinless life. Judging others, self-rightousness, hate, if you want to get technical are all sins, therefore proving your condemnations invalid. Sorry. Yeah, I sin a lot, as a matter of fact. I don't try to preach, either.

Finally, homosexuality. I'm personally 'straight', quote-unquote (sexually, that is.) By choice, though, not because Tyler, the media, my parents, teachers, or H.R. told me I shouldn't be. It just doesn't float my boat, dig? There's a huge difference between homophobia and tolerence, and I try hard to stay towards the tolerent side. Please, Tyler - you don't need to prosecute homosexuals in the name of Christ. I betcha there's 10 gay punks for each Christian one. Everybody reading this letter is probably a minority and breaking the whole thing up into even more opposing factions isn't creating any bonds and the God Tyler claims to follow hates all sim, not whatever seems to be sin in Tyler's eyes. What makes love or lust between two members of the same sex any more or less right or wrong then sex between any two people out of wedlock? Sin is sin is sin is sin.

But Tyler, in the huge dung pile of existance, where do you fit in? Would you be on top, with the crusty, dried out stuff, or on the bottom, with the soft, moist stuff? I mean, why are your faults any better? I want to make clear that I did not intend for this letter to be a force-feeding of my views. I'm pretty sure everyone could find something to slag me about or disagree with in this letter, but before you do it, what would make you any more open-minded, or liberal than any of the simple- minded macho jocks I go to school with? No, I get it, you get to look really punk and see your name in print, oh. You may totally hate everything I've said - cool. Present your views back to me, I'm a great listener. And Tyler - I wasn't trying to put you down or anything. We may disagree on a lot of things, but so do the best of friends. I'm not going to print my address, by defending Tyler, I'm sure I've made enough new enemies to last quite awhile and I'm not into hate mail. But even though Tyler may not have set the best example, some Christians are O.K. Thanks for listening - Love, Elkwood.

MRR:

This is a letter to let people know about what has been happening in N.Y. in the past few months. Please print this - it is very important that word of this gets out. Blood is being shed, and lives are being taken, by crews of self-glorified skinheads and other bad-ass little boys. One night they fucked so badly with one guy at a Prong / Warzone show, that he later died while in the ambulance to the hospital. And while it was going on in the club, no one did anything to try to stop it. At a Ritz show at which Warzone played a few months ago, one of the "posse" pulled a knife on a crowded dance floor, stabbing the chosen victim of the evening.

The worst of it, though, is traced to these bastards who consider themselves part of "D.M.S." - "Deadly Muslim Soldiers." This is not a skinhead thing, not a racist thing; basically it's a large group of fucked-up, psychotic, individuals who simply are who they are, and that is that they are led by the nose by someone named Scotty Banks. They're so dangerous because they have a "purpose" - a perverted idea of who deserves to "get it." At a recent Nihilistics show at CB's, some of D.M.S. started fucking with some kid, and when his mother arrived to pick him up, they threw her to the ground, threatening to do to her what they did to her son. In another incident, Scotty and his boys threw some guy through a plate glass window. The kid is now in a coma and most recently Mr. D.M.S. and his crew (because he never travels alone) took the lives of two young kids from out of town who were trying to defend someone Scotty had started a fight with - someone who was nearly a stranger to them. One of the boys pulled a knife, and not only didn't he just go once at the kids to scare them away, but he repeatedly stabbed at their chests, at their throats, their faces...

That's how the situation now stands. So if it's true that what you put out comes back three-fold, then a trio of bullets should find its way to these guys' bodies. There's really no other way out. Anon/NYC

Dear MRR and readers,

What the fuck is going on? Here I am, new to the scene (about one year; I'm 17), hoping to be accepted without having to compromise my individuality, and what do I see? A flood of self-righteous, overbearing assholes pushing their views on me, telling me shit like theirs is the only way to unite, purify, preserve, etc., our scene. When I refuse to accept their views they attack me, insult me, even call me close-minded! I can't believe it! I listen to these obnoxious, egomaniacal people, then say I don't like their ideas and don't want to make them mine, and they jump all over me. I really must say to them, "FUCK OFF!" I thought I could be a punk without having to follow anyone's idea of punk.

If anything destroys our scene, it will be all these fascist morons who try to force their ideas on everyone else. I don't care if they think differently from me, but when they try to shove their way of life down my throat, I react. They can present their views, but they have no right to stomp on people who do not accept those ideas. Everyone has a right to think the way they want to think. I believe punks must realize that we're all individuals and should respect one another's individual rights. While being individuals, we are still basically anti-establishment and we should keep that in mind. We must remember the common ground on which our scene is founded and the basic principles from which we operate. I believe that is the way to "preserve" our scene. Of course, I could be wrong. Carlos Fernandez/ 6039 S. Talman Ave./ Chicago, IL 60629

To MRR and readers:

I just read a letter in #83 that left me somewhat perturbed. Stalin's Daughter from Philly (rightfully upset) was insulted by a Philly scene report a couple months back in which their single was trashed supposedly by Todd of the band Die Hard. But because of his personal and honest opinion these dudes start ripping apart the upcoming things the Philly scene has to offer, meanwhile painting a pretty image of themselves.

The way I see it right now, the scene is slowly trying to grow back. Todd's scene report showed a lot more effort than Stalin's daughter might want to admit. He may have been wrong shitting on your record and boosting his band somewhat but his scene report showed that Philly is still breathing. It was informative for those who continue to go to hardcore shows locally and those who read MRR.

What upset me most about S.D.'s letter was them calling the scene report "a cheap promotional piece for his friends" (yes it's taken out of context). Whether those people and bands mentioned are friends or not they come out to shows and fuckin support one another, the way it should be. I can't comment on your contributions to Phillycore because I don't know what you've done and I never heard your music but you've stuck together and I respect that very much. Hopefully you've gotten enough positive response to accept this sort of constructive criticism the next time.

Greg/Dare to Defy

P.S. I'd like to commend my bro's in D2D, Snapperhead Productions, Edgewise, Formula 43, Leon "Down by Law," T.O.C., Brickhouse, Die Hard, Mike and Get A Grip zine, Rennie and Underground Offensive zine, and clubs Unisound, Revival, and Pizzazz keeping hardcore alive in this area.

Dear MRR and readers:

I figured that I would finally write a letter after all of these years of reading this mag. MRR is important to me — reading it really makes me think about everything in my world, and it's the only publication that shares any of the same ideas that I do. It's been a real important magazine in the punk/HC world, and I don't know what the "underground" would be without it. So, finally, I've gotten enough energy and inspiration to share my thoughts. I've seen so many arguments and issues brought up here, and it's about time I said something, I figured. Where should I begin?

MRR is not punk rock. Who am I to say what they are or are not? Well, I'm not in any more of a position to judge them than anyone else, but I will anyway just for the sake of argument. I totally respect MRR for what it is, but as long as I can remember, punk rock is a totally different thing. It's not positive, it's not intelligent, and it's certainly not political. Punk rock is hate, chaos, nihilism, destruction. Punk rock is being fifteen years old and getting a haircut that your parents hate. Punk rock is self-mutilation and waiting to die. It's ignorant, uncaring and depressing. It's "damaged", "suicide", and "fuck off." That is the definition. Punk rock is dead, and that's fine with me.

People who call themselves punk today obviously don't follow the same code. Today, the "punks" worry about their world, are somewhat intellectual, and are increasingly becoming aware of the problems we are all facing. There's nothing wrong with that — I am of the same variety. But, the new definition is bogus — punk rock has always been negative and destructive. Just because today's "punks" wear Doc Martens, wear leather jackets and earrings and shave their heads doesn't make them the slightest bit rebellious. That is now fashion — our society has absorbed punk rock, killing it for good. So now there are those who still insist they are holding on to their underground past. I say fuck it. Get rid of your fucking label and try something new. As it's been said before, punk rock (or hardcore) is just regurgitating and rehashing everything that's been done before — it's regressive. People complain that since there were mass, underground movements in 1967 and 1988, there should have been something in 1987. Maybe there would have been if we stopped dragging out the same cliched, worn-out music of the past. Sooner or later, something's bound to happen, but we're just stifling it. I say stop this stupid bullshit right now and try to find something new and real. Does anybody understand what I'm saying?

To change the subject, I'd like to talk about

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the constant slurs I see used in the great debates in these pages. Everyone's got to throw some kind of insult about something. I'm talking about the nit-picking people who have to label everything racist, sexist, or homophobic. Now, I like to know if a band, person, company, etc. is any of those, but we have gone far beyond that. Everyone's constantly analyzing everything that's been said or done, and as soon as the slightest aura of prejudice is detected, the red alert goes off and people suddenly become offended and defensive. It's when someone uses the term "balls-out" to describe music. It's when an organization uses women in sexual positions in their ads. It's every time someone says "nigger", "bitch", or "fag". I wish everyone would lighten up a bit. It seems like the people who are obsessed with exposing someone's prejudices are just scared to be labeled the same way. The person who calls someone a sexist, a racist, or a homophobe is afraid to called one themself, so they vindicate others to seem righteous and open-minded. While some things are obviously any of the three, there's no reason to throw those slurs out at anything that remotely resembles prejudice. I try to be open-minded and tolerant, but even I am sexist, racist and homophobic, and it's inbred in me as well as 99.99% of the people reading this letter. I'm prejudiced against both sexes, all races, and all sexual preferences, even people who share the same as myself. I can't deny it, and neither can anyone else. I wish everyone would stop lying to themselves and take time to think about what they are.

I'm going to cut this short, now, since I'm probably boring the hell out of you. In my final words, all I can say is think for yourself. Reject everything you've been told and prove it for yourself. Forget ABC News, your teacher, your parents, your friends, your favorite band and MRR. Ignore me and discover the truth on your own. As far as I'm concerned, none of the above influences has anymore credibility than anything else in our world. It's up to you to find out what is what. Thanks for listening—Matt

Dear MRNR and MRNR readers:

I saw your last issue and I must remark how well it was written. It seems that you can't get any better, and then you go ahead and do it. I also saw the funny page on Chain of Strength. It was damn funny! We laughed about it and knew that it was tounge in cheek type stuff. I mean I think everyone knows that in the punk scene the motto "live and let live" should be the major anthem, right? I'm quite sure that the scene knows that 4/5 of Chain have been active members of the So. Cal. scene since '81-82 era? I also know that people know that in our small area known as Pomona, we have put on many shows. When Y.O.T. didn't have a show, Ryan and three pals took the responsibility to put on a major show. Not only that, Ryan and Chris have given the scene an alternative to the big Bon Jovi type shows; but everyone already knows that, right? I am also sure that people know that Chain (now pay close attention) actually goes to shows that they don't play!!! Yes, it's hard to believe since hardly any other band members of other bands are seen at shows!! This is common knowledge though, right? We even did a fanzine (remember, Martin?). Jesus, I know this is all known fact! Oh, yeah!! One other thing, everyone knows that Chain tells exactly how they feel, well, so do I; so, to all the bands that only look after their own hide and NEVER help others get shows, Fuck you!! Think about it what would Ian do? That was a joke but you know that, right? Just a little note to actually set the record straight (by the way, Foundation Records is slowly coming along; it's hard when you have to actually put up money to put out a record. But Dischord taught us all that honesty and quality come first, right?). Well, I close by saying that MRNR is awesome and I've got every fuckin' issue to prove it!!!

Love, Jon Roa/ 5468 Phillips/ Ontario, CA 91762

P.S. It's gonna be funny to see who gets pissed off at this letter) since it really isn't directed at anyone. But someone, somewhere, deep down, will feel guilty at heart and say, "that's about me!" Don't take this personal you little cry-babies!!!

P.P.S. How 'bout another group forum argument/discussion; say, with Porcell, Martin, Tim, Steve Ignorant?

MRR,

GG Allin Is Not Dead! Your April "guest" columnist Joe Harrington wrote about GG in the Past tense as though he were. He's just in jail, and not forever. He'll be back. His music's still around in profusion. His writings are everywhere. It's hardly "all over" for GG as Harrington insists.

GG's a Performance artist. Apparently few of you know what that means. Too bad all you sensitive little wimps can't handle his acts. I know, I know—if you can't move your feet to it, hum along with it, and play it for your grandmother you consider it bad music. Guess you'd rather be dancing in some new wave club to something mellow, safe and socially acceptable than Partying down to some real hard-core.

GG's "demise" (which means death, not prison, Harrington) hardly "ended an era". The era—like punk—already died. The ass-kicking, hell-raising, "drink, fight and fuck" attitude that made up punk died when the real punkers got a few years on them. Instead of carrying on the tradition, you kids just sit back and whine about being depressed and loveless. You preach and bitch about cigarette smoking, drugs, "racism", and "injustice". You would've made great hippies or new agers. They, too, liked to whine and cry while spending daddy's money in health food stores. I can see it now. You'll all grow up and vote Republican. Did you forget the fact that there's No Future? Go ahead and worry about the fact your hair looks bad. Worry about your fucking clothes. Bite your nails and think of suicide because you don't have a date tonight. Dance your little hearts out to techno-pop and drink your Perrier. Think I'll do some drugs and drink and get off on GG's "Freaks, Faggots, Drunks, and Junkies".

"Let the legend rot", You say? I say, "let the legend Rock!!" And he does. And he will again.

Helena Troy/ PO Box 33325/ Decatur, GA 30033

Dear MRR,

I once read a Northern CA scene report that stated the scene in this area is DEAD. To whom it may concern, I say R.I.P. (Rot In Place). The "scene" is not dead, but rather, as it always has been, UNDERGROUND. *One* must search, but N. CA (a.k.a. Bay Area) is a big place, and there is much to be had. This also holds true for bands (of category I belong). Marsugi's and Cactus Club in San Jose, Pony Express in Redwood City, 6th Street Rendevous, Covered Wagon, Chatterbox, I-Beam, Nightbreak, The Underground, (sometimes)The Stone in San Francisco, and Gilman Street in Berkeley, are all clubs that book regular Punk/ HC/ Alternative/ U-Name-It shows. This doesn't even cover the various hall shows and numerous private parties, so when you say how deceased this area is, you just ain't tryin' brother. I recently went to a hall show in Felton (located in the Santa Cruz Mountains) and 500 punks showed up to see M.D.C. The show, sadly enough, was halted when M.D.C. took the stage. Apparently. there was a mix-up with the local Police as to how late the show would go. Dave of M.D.C. began a solo chant of Millions of Dead cops which was quickly turned into a roar of 501 people singing the song. After some cop-coaxing M.D.C. was allowed to play a short 15 minute set. Even though the show was short (Good Riddance and Wrekking Machine opened) I left feeling just fine. THAT'S THE SHIT. 500 PUNKS in a hall way up in the mountains! Nobody dead, no blood, no destruction. Hopefully it'll happen again soon, excluding the presence of the police PLEASE.

As far as bands in the area (Sorry if I miss Ya): BY-PRODUCTS, BREAKDOWN, P.T.L., THE PURVES, TRAGIC MULLATO, GUTTERSLUTS, DISCREPENCY, UNCLE LUCIFER, IMMORAL MINORITY, STIKKY, ASBESTOS DEATH, NEUROSIS, NASAL SEX, M.D.C., and the ever popular Huey Lewis & the News all call this chunk of paradise home. The list grows, as does the following.

One last word on the "dead" scene here. Those who call it that have tendency to DISS on other local bands, and that is a leading cause of death amongst scenes. Having been on the receiving end of that sort of "comraderie" I must say it is both childish and disappointing. Anyone who disagrees, or hell AGREES, can write me direct. CHOW MEIN.

Chris c/o The Purves/ PO Box 26435/ San Jose, CA 95128

To everybody:

I'd like to vent some of my anger about all the shit my band, Atomic Gandhi, has gone through in the last few months, with the hope that someone will take pity on us and offer some place to play.

First off, we live in a small rural North Carolina mountain town that has a few cool people because of the University. We rented a teen center back in January for $20, charged $1 admission and got busted by the epitomy of small town cops before half our set was over. Eighty people came to our first show, so we knew there must be some sort of demand for us.

Then we played at the University's club, which has a stupid rule about seventeen years or older admitted only. We didn't find out about this until an hour before the show. Our singer is sixteen, so they almost didn't let us play. So we threatened to take our PA system if they didn't (punk rock eh?). Anyway, we played to about 12 people in the club and 50 underage "fans" outside the window (the cops made them move, of course.)

So we don't have any place to play, because the university definitely doesn't want to have to deal with us again, and all the other (actually there's only 3(places that put on shows only do it for the money they make from beer that our underage audience can't buy. The teen center we rented is having bands now, but they only admit 19 years or younger, which excludes another segment of our audience.

So I appeal to anybody in our state or thereabouts that can let us play. We don't ask for much monet, just enough to pay for gas and maybe some food. I can also try to get a gig for some other abdn to play with us at that teen center sometime. I don't have many contacts, so any help at all will be appreciated. I can return postage if you want, and also send a mediocre recording of some of our songs if you want to hear what we sound like. Please help us out.

Anyway, with that off my chest, I'd like to respond to Ben Weasel (ish #83). I agree with most of what you say, but I still think it's important to give a fuck about politics, the environment, etc. What you have to remember, though, is to not always be so fucking serious and be able to make jokes and have fun and just generally fuck off and be stupid. I also agree with most of your views on party-line straight-edgers, vegetarians, etc. The main problem with them (the ones that piss me off, that is) is that they take themselves too seriously and always think their beliefs are so much better than mine. Keep a sense of humor.

Doug Hatch/ Atomic Gandhi/ 144 Woodland Dr/ Boone, NC 28607

Steve, MRR and the readers,

This is in response to Steve/DIY's letter in #83. With this very recent awareness and concern of racism, a lot of fingers been pointing towards Oi music and bands. First, to get things cleared nazi bands and white power music are not Oi- bands like Skrewdriver, Brutal Attack, Evil Skins, Public Enemy (U.K.) Young Blood, The Glory (U.S.)... are not Oi bands- they're not even skinheads. They borrowed the skinhead image and molded it into what they wanted- something completely opposite what it was all about. The good thing about your letter, Steve, is that you did not label the bands you

accused as Oi or even mentioned Oi music. But I'm sure the readers can read between the lines and figure it out by themselves and stick Oi with white power thru your selection of bands and record label.

First thing I defend is Oi music. Oi came out of punk, it's anti-establishment just as punk is. Oi is new punk, but it's more of what punk was meant to be- working class music for working class kids- FOLLOW NO LEADERS. Oi ain't about politics of any party. It all started with a band called "SLADE" (who go under a different metal image now) who sparked the skin revival for a while with bands like Sham 69, Angelic Upstarts, Cockney Rejects, The 4Skins, Blitz... until the 2Tone bands came along and revived the Ska scene again. But Oi still went on. Oi has been accused of brainless patriotism- Patriotism that's been misunderstood. There's nothing wrong with loving the country you live in, which alot of Oi bands have expressed, but their love is not brainless as they critize and put down their government and their politians, songs like "I don't wanna die" by the 4 Skins, "Maggie Maggie" by Section 5, "The Power and The Glory" by the Cockney Rejects, "Tell us the Truth" by Sham 69 and "Government out'; The Oppressed. Steve, you are well misinformed -first you stick the 4 Skins, Last Resort, Close Shave, Guttersnipe Army, exploited , Anti Heroes and Section 5 with Skrewdriver. Since the 4 Skins had a white power following(just as Madness and Bad Manners had) but being an Oi band and the bad wrap that happened at their gig in SouthHall, they got labeled a nazi band, a following which the band had nothing to do with- listen to their song "chaos" live where a fan in the audience seig heils and Panther puts him down and sings dickheads instead of skinheads. Do yourself a favor and buy a 4 Skins record and concentrate on listening to their lyrics and then tell me if there is anything nazi or racist about the band. Last Resort-all I got to say is check out the cover of their lp- Skinhead Anthems-A way of lifeit has a 2 Tone skinhead design- is that fuckin' nazi and please listen to their music.And then you list Close Shave and Guttersnipe Army who both put down naziz in their lyrics. Steve you accused bands of being nazis without backing up your accusations with any facts. So recheck your resoures and really look into a band's history and music before you list them next to a fucked up band like Skrewdriver.

Second thing- you are completely wrong about is the record label Link, which is run by Mark Brennan ,the bass player of The Business an Oi band with a punk and skin following. Are you aware of the Oi bands that Link puts out records of? Why don't you do some research , you fuckin' live in the same fuckin' country as where the label is located- so get in touch with them. Link also has Ska bands on their label. Check out Link produce before you blindly accuse them of being nazis. A label you should boycott is Rock-O-Rama, a german label that puts out all that nazi white power crap and supported by a German national front. So support Link or just leave them alone.

Sincere Oi bands and fans don't consider white power bands Oi and you shouldn't either- that's all there is to it. To get a better idea check out thesebooks; Oi- A View from the Deadend of the Street" by Garry Johnson and "Skinhead" by Nick Knight. Ben Sicko think again, there is such a thing as Oi! Nazi bands must not be tolerated as you say, but next time be sure who you stick in that category. From the back cover of the lp, Strength Thru Oi!, " a v-sign (the british middle finger version not a peace sign) to the bosses and the boys in blue, they don't understand- how could they? Them and the hippy social workers, the middle class commies, the politicians, fat and old and ugly like something out of Animal Farm, the twisted 'nazis'...." Keep the Faith,

Maggie/ 12226 Victory Blvd. #151/ N. Hollywood, CA 91606

Dear Anti Censorshipists,

I finally received my response letter from the Motion Picture Association of America (MPAA). As you may recall, I had 2 letters published during the 1989 MRR season (!!), asking for signatures to send the MPAA in favor of the proposed A rating. This new rating means that film can be seen uncut. (The A rating is for non-pornographic adult films, 21 and over). Horror, action, and even some mainstream dramas have been suffereing the editors knife over the last four years, and it's about time the bullshit stopped. Well, they needed over 25,000 signatures to garnish interest in the proposed rating, and I'm proud to say that I alone collected exactly 2,145 with the help of the readers of my own zine as well as MRR and Flipside, proof enough that there is a large audience for uncut filmfare. They claim (the MPAA) to have received only 14,010 nationwide, not barely enough signatures to bring a meeting to the board hearings. Thus, as of yet, the A rating will not be granted. Listen people, as well as musicians and scene makers, filmakers break their aasses to give us original and obscure entertainment, only to be tossed on the cutting room floor due to the MPAA and their goody-two shoes rating system. Sure, I believe that children should not view ultra violent or sex oriented films, but there exists an entire nation of people who do, and until you get off your ass and write in favor of the A rating, filmakers will be pushed around, and films will ose the intensity and originality it may have had. You must write to the MPAA. . . their address is in any major phone book, send your signature, state you are over (or are) 21 years or age, and you are in favor of the A rating. Note, be nice about it!!!!!!!! Music and TV have been suffering for years, film <u>must</u> be protected.

Nick the Yak/ editor, Stink fanzine/ 27 Hillcrest St./ Staten Island, NY 10308

PS-Wait until you see the new splatterepic from W. Germany called "Violent Shit". Wooooo-Boy!!!

Hey MRR,

I'm writing in response to W. Fischers and Helge Schreibers letters about the German reunification in MRR 82. First to Mr. Fischer: You wrote "Every German citizen did not participate willingly in the holocaust". Sure, not every German shot Jews, but c'mon the 3rd Reich did not come over night and every German who kept quiet, to me participated and is also guilty in what happened, cause the people who closed their eyes, ears and hearts were the ground the Nazi seed of hate was founded on. It's like today, the government needs the silent masses. Would you be silent, if your neighbours (man, women and children) would be thrown into a truck, surrounded by soldiers with loaded guns? You would be as guilty, as the guy who gave the order to kill the family, if you stay silent. You would be a passive murderer. I don't accept your cheap excuse "We should realize that every person had a part to play". Many people fought the Nazis in the beginning, like the communists, who already saw what would happen if Hitler comes to power 10 years before. They had the information, although the majority of them were low educated, poor working class men/women So what about the others? All the people who played their part? Their silence to me means participation and nothing else. You're right, many wars took place since WW2, but does this justify to ignore the past? You sound like all the conservatiue politicians here who say we should ban the 3rd Reich out of our heads. They spread their TV Junkfood to make us forget and keep us silent. I would like to finish this first part of the letter with some words by Martin Niemoller, a guy who spent 7 years in a concentration camp: "When the Nazis came to get the communists, I said nothing against it, cause I wasn't a communist. When they jailed the socialists, I was silent, cause I wasn't a socialist. When they came to get the catholics, I did not protest against it, cause I wasn't catholic. When they came to get me, there was no one left able to protest. "

Now to Helge, I also think it's good that East Germans have more personal freedom now. I've also been to East germany several times and agree with him, that grey is the dominant color and that people have to wait in rows when they go shopping there. Cut the rest, he says sounds pretty naive to me. He just talks about the negative sides of East Germany and the "luck"...which we as West germans have to "live in a capitalistic state". If you have a job and stay on the sunny side of life, it can be very comfortable for you here, you can buy everything you want...but what about the homeless for example. Helge should realize on whose back "our" high living standard is founded on. We exploit 3rd world countries where people starve or get a bowl of rice, for the exotic fruits on our plate. We burn down the rainforests, pollute the air, water and the ground to produce things the media tells us are necessary for our life. We keep this living standard by producing weapons which we sell to 3rd world countries, so they can kill each other, etc., etc. What luck to live in a capitalistic state.....

Well, some of you will maybe say: "Why doesn't he move to East Germany if it's so bad here in the West?" Cheap solution, eh guys? But to escape from our problems would not solve them, so I can try to change things here. And that's why East Germans should stay at home also. The West is no fucking wonderland, where everyone owns cars, videos and color TV's and can eat bananas. Everyday nearly 2000 East Germans move to the West. What do they want here, I don't have any respect for them, to me they are just lame conservative assholes. What did the "revolution" mean to them? They don't want a real change, they don't want to create a real different new state. They want to have a nice car, a video, drink Coca Cola, eat at McDonalds and wear all the nice clothes they see in the shop windows. I just feel deep hate inside of me, when I see my friends kicked out of their squats, or the foreigners who look for political asylum who have to leave their rooms and have to sleep on the streets just because there is room needed for the "new Germans". Just because the people in East Germany speak the same language, doesn't mean to me that they are my brothers or sisters. I have nothing more or less in common with them than with a Dutch or Swiss guy. All the big companies are ready to move into the East, to open new markets and new profits for themselves, they can't wait for the reunification as well as the conservative politicians who hope all the frustrated "communists" will vote them next time.,..Oh, sorry, I forgot Helge.....

The people who started the"revolution" are totally pushed aside now by all the masses who wave the West German flag and sing the West German national anthem. All this new patriotism makes me just sick, Germans from East and West already ask for parts of Poland!!!! Watch out world, this is just the beginning, there soon will be millions of unemployed in the East a new victim to blame it all on will be searched (it will not be the capitalist) and the whole shit will start again. It already starts right now!

Stefan Riebesell/ Vereinsstr. 29/ 2000 Hamburg 36/ W. Germany

MRR, attention: New Lavendar Panthers/ issue #80

Greetings, I meant to write sooner, but I've been busy (no, not fag bashing or raping women).

It appears you were offended by my letter in MRR #77. Seems you are pretty quick to write me off as your enemy. This is far from what I wanted, so it's time to do the re-hash. Although I found your reply entertaining, frankly I was dissatisfactory. I would expect more from a radical organization such as yours than name calling, stereotyping and violent suggestions. I did none of these things in my letter.

I can have the punk scene? Thanks, but I've already got one. However, it was a generous offer and just in time for Christmas. Also, thanks for the go-ahead to put out dudecore zines, and play lots

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1235 LAMBETH ROAD, OAKVILLE, ONT. L6H 2E2, CANADA.

of boy bands on my radio station (if I had one). I have no desire to do these things. Sounds like you're presuming an awful lot about me.

Heterosexual punks; "a bunch of homophobic dickheads"? This label doesn't really fit me since I have friends who are gay, lesbian and bisexual. I always have. I don't discriminate against anyone. However, I don't kiss ass. If someone says something I disagree with, I call them on it. Even if they are regarded as a sacred cow in the punk community.

I said nothing anti-gay. I simply stated that I didn't see the need for yet another "branch-off" in a scene that's supposed to be based on unity for change. There's room for everyone as far as I'm concerned. Of all the shows I've attended there have always been a mixed crowd including many gays. Everyone gets along fine. You say; "fuck your unity"?! No, when I say unity I don't mean conformity. Of course, you should be proud of who/what you are. I just don't see why you need to make such a big deal about it.

I guess my big crime is that I'm not interested in your sex life. I don't care what color your skin is either. Does that make me a racist?

Never did I say or imply that hetero males are the "real victims" Face it, we are all victims in some way. By discussing my own sexual problems, I wasn't trying to "take your place on the cross." I didn't realize it was a competition. Maybe blacks have worse problems than gays. That wouldn't mean that yours do not matter.

If I recall, I thanked Homocore for putting on shows and playing punk on the radio. Also, I said that I may be ignorant to your problems since I'm not gay. Instead of mocking my words, you could have written an intelligent reply to explain things to me so I would understand.

"Sexist Witch Hunt"? Do you prefer "Sexual McCarthyism"? Same shit. You're right, gays and women have been persecuted for thousands of years. Guess what? That's not my fault! That's right, I didn't do it! I shouldn't be blamed just because I'm a heterosexual male. This kind of "getting even" is total bullshit. Do you think black racism is okay, or makes up for their past treatment? No! It only fuels hatred on both sides and does nothing for equality. If we are going to live together on this weird planet, we have to see each other as simply other humans. Making sex, preference, color etc. minor details. Putting big labels on yourself, and calling everyone else your enemy does nothing for peace and harmony. Our oppressors want us to divide into all these little groups and fighting each other so we won't unify and realize our true enemies.

I'm through explaining my every word. My next letter will come complete with footnotes.

Before I close, I'd like to plug our new comp. cassette. It's called "Hetcore Hit Parade." Hear such songs as; "I'm a Homophobic Dickhead" "(Sexual Straightedge)", "Cumback Anita" and "Hey, You Touched My Arm, What Are Ya, A Fag Or Somethin'?" Plus rippin' covers of Motley Crue's "Girls, Girls, Girls" and "Wang Dang Sweet Poontang", by the Nuge. Yawn. Gotta go, 'til next time, lots'n'lotsa hugs'n'kisses!

Your pal, Warren Peace, still stranded.

P.S. Lily Braindrop, you made a reference to my comment about "straight version of JD's" in your MRR #79 column. I hope you realize I was saying that ALL people should be able to enjoy erotic material. Gays, women, het-dudes etc. That's a healthy sexual attitude. Sounds like that's what your TOL 'zine is going to be about. Good going.

TO ALL ANTI-RACISTS, REGARDLESS OF FACTION OR AFFILIATION, THIS APPLIES TO EVERYONE:

I am an anti-racist, vehement and convicted. I have no choice, my blood boils involuntarily when faced with blind hatred, even when such passion may be detrimental to my health. I support the abolishment of racism in its formal and informal forms, but I have a few problems with certain tactics. I ask that all who read this do so carefully. DO NOT generalize my statements, or take them out of context and do not read anymore than what is here.

First, I will make this very clear: I am not a pacifist, however, Nazi bashing is just as fascist as fag/ Black/ minority/ etc.- bashing and I wish those of you anti-racists engaged in such behavior would bloody stop it. Just as they will never change your mind by bashing your skull in, you will never change their's by the same tactics. If you want to end fascism, don't live it. Nazis, believe it or not, are humans and I don't know about you, but I am trying to mold a world where people are people regardless of sex, color, or sexual preference. I know the "Blacks (or whomever) can't help that they're born Black, but Nazis made a decision to be Nazis" arguement to justify violence against them, BUT people make mistakes and get fucked ideas, but they're still people and if we want human rights then we must extend them to all humans. I have managed to change one White Power skin's mind without violence or threats. Violence should only be used as a form of self-defense. If you are attacked — fight back by all means. If someone starts a fight at a show, try and isolate it and remove the person/people who started the fight. Randomly attacking Nazis who are not instigating anything is no better than their racist attacks. Think before you act, don't degenerate to their mind level. After all WE are supposed to be the open-minded thinking ones, right?

Another thing that irritates me as much as senseless violence is the sexism and homophobia still rampant among anti-racists/ Nazis/ fascists. How is freedom freedom if only for males who make sure to only have sex with females? It's not. (I know, heavy concept.) Women have historically been powerful political lobbyists and also some of the strongest anti-racists I know. And who cares who people love as long as they love? Why does homosexuality/ emotionality scare you all so much? If you don't want to be homosexual or emotional then don't and leave the rest of the world to their business.

My pupose in writing this letter is to hopefully get anti-racists to examine what they are fighting for and HOW. Even if you agree totally with me, we all still need to look at ourselves. Nobody's mind will change by putting a boot thru their head. Strive for unity among PEOPLE. Examine your own fears, insecurities, and desires for (or actions of) senseless violence. Live what you preach. I leave you with this:

The devils slowly become human
as I teach myself
to practice what I preach:
—Love your enemy.
—People are people and
we have a lot more in common
than not, if we take a
moment to let our guard down.
No one is a pure stereotype,
we are all individuals,
some just have more difficulty discovering who
they are.
I bite my tongue,
forcing my ears to open
and my mind to think
and I keep finding
humanity in these demons
I thought I hated.

I must remain anonymous and hard to find due to my rather sticky situation, but if you wish to respond write publicly in MRR. Make peace with yourself. Use strength to build, not destroy. Love your enemy. I remain colorless, sexless, ageless, and anonymous —The Peacemaker

MRR,

Is communism and socialism dead? No. It's as strong of a political movement as at anytime in history. If communism was dead, would Marxist parties in Japan, France, Nicaragua and Greece be receiving such large number of votes? What about Eastern Europe? Stalinism is totally divorced from Marxism. Stalinism was a very repressive system and had little in common with Marxism. Stalinism, like Nazism, is doomed to fail because of the way it oppresses human rights. Anyone who lumps Marxism in with Stalinism has obviously never read any of Marx's writings and is merely believing the hype. I won't state the usual political dogma that Marxism is the wave of the future. There is no guarantee that Marxism will survive. All I say is that for the world to evolve into a non-repressive society, Marxism will be the deciding movement. All communists, Marxists, socialists, social democrats, anarchists, please write. I'm trying to form a network of 'leftist' groups to exchange information and ideas.

Don Warth/ PO Box 4185/ Newark, OH 43055

Dear Tim, MRR:

An update on my letter of early February: the feds have now picked me up and moved me out of the county jail in Fredericksburg, Virginia. Any mail sent there since mid-March will be returned, not forwarded. I was in solitary confinement from Feb. 25 on, and was in the ninth day of a hunger strike when the feds came for me. Now I'm in transit waiting for the next prison bus to Ray Brook, the "Olympic Prison" in upstate New York hard on the Canadian border. It was used to housc athletes for the 1980 Winter Olympics. I should have my parole revocation hearing there in April. A provisional address is: "Robert Martin 09368-054, Fed. Corr. Inst., Ray Brook, NY" (call post office for the zip code). I was in Ray Brook for a few months in 1981, when it had just opened as a prison. It's a very cold place, winter most of the year. I'll be able to receive all kinds of zines, flyers, photos, etc. there, and should have plenty of time to answer mail from anybody who cares to write.

There are about 60 guys in the dorm I'm in. Most are black: including a numbcr of Jamaicans. There is a sizable group of Hispanics. The whites are generally middle-aged and more often than not, Italian. It's probably pretty representative of the federal prison population in general.

I recognized one of thc guys boarding the prison bus in Washington DC, as Rich, the (then) skinhead (he's got long hair now) who in 1985 stole my black leather jacket and set his brother to assault me outside CBGB's (resulting in a broken nose for me). I sure was surprised to see him! He'll have to deal with his own karma: or as they say in prison, what goes around, comes around."

My apologies to evcryone who ordered tapes from me! My property has all been put in storage, so there's nothing i can do about it until I get out and get settled again, but eventually I will either refund thc money or send the tapes. If anyonc who ordered tapes is moving, let me know your new address!

One word of good news: I've found a drummer who wants to start a punk band with me when I get out; I've been looking for a drummer for years who wasn't already committed to another band.

Outgoing mail from here may be read, sò I'll leave off for now. Will write again from Ray Brook. Ever onward!

05285Donny the Punk

Dear MRR,

I'm writing to let you know that one of your current advertisers is a ripoff. "Thrashers Digest" audio & video compilations (from Carbondale, Illinois) filmed a "Live" gig of ours before Hallowe'en in October of 1989 at a club called 611 Pizza and we gave Patrick $10 so he could send us a copy of our show on videotape.

Well, its been 6 or 7 months now and not only are we on the new "Gar is God" video compilation, we have also been promised by Patrick to receive a copy of this compilation (which he is now selling) which we haven't. We're sick of asking him and after sending letters we see that he obviously isn't going to send us our footage. So maybe if you print this it will help. Or maybe you can drop him a letter. After all he does advertise in MRR and we are in his ad. Thanx a lot.

P.S. Hey Lance Hahn, if you wanna see

Letters

"outrageous" you should check out one of our live shows!! Take it sleazy,
Bloody Mess (of the Skabs)/ PO Box 9021/ Peoria, IL 61614

Dear MRR,

This is just a small message to anyone who's interested but it's sort of important to us. What we want to say is: INTENSE DEGREE are off EARACHE!

And how it feels to get it all behind us!

First, Intense Degree would like to say that we fully understand how some people have come to have wrong ideas/opinions of us. We understand that the way Earache works and the whole thing about Earache is shit. Marketing, capitalist, businessman bollocks. But we were tied to Earache, Dig owed/owes us money. We were contract so we kept low. But people can vouch for us coz for the last year or so we have urged people not to buy Earache Records at our live shows. We have made exactly £1,000 out of a two-year one-album contract with Earache. Yet we are called rip off, sell out, etc. We have make a loss at out last 18 gigs. We are one of the cheapest bands to play in England. We hardly ever ask for more than our immediate expenses.

We have been together as Intense Degree since 1985, but the core of it was formed by me and Rich in April 1984. Yet we are accused of being band-wagon jumpers.

Now we haven't got anyghing to prove — the people that know us as friends know what we are really like but we just wanted to put the record straight. It's very hard not to get disillusioned with harecore when people you never met slag you for being something you're not. We've been into it as long as anyone, but I hope there is still a very sincere feeling below the surface of everyone's outward hostility to those not of their particular clique. We're just a band, we have a lot of people like our music and live shows but we ain't rich yet. If you want to know us, write to us, or if you see us, come up for a talk, we won't beat you up.

Oh yes, now that we are no longer with Earache, we are free agents! We've had some offers but it seems that no one is willing to publish our song "Headache," which is all about how Dig changed over the years, and how a sexless straight edge creep's vise is money. I was a close friend of Dig's for several years, like a lot of other "notable" people in the "scene," and I know him well. But I will have to change the last verse to my song, it's lifeless they say. Well, punk used to be about freedom of speech and doing your own thing so I'm gonna let you all know what it is I wanna say. They last verse to the song "Headache," before I change it, is: *Digby, Eugene Pearson/Why can't you see the reason?/Can't you see it's the season/To lose some weight and stop Earache?*

I know it sound petty and small-minded, but imagaine how you would feel if you'd worked hard for 6 years, trying to get your band known, taking each opportunity, only to find someone you really trusted walked all over you and caused you more harm than good. I hope you understand.

Thanks to everyone who's helped us out, especially to everyone we met in Europe and Nads to the great Dr and the crippens coz they're misunderstood too and they know how we feel.

Once again, Intense Degree are off Earache and good riddance. Keep in touch. See you around,
Frank I.D/ 37, Parkway/ Forest Town/ Mansfield, Notts. NG190LH/ England

Dear MRR,

There's been alot of talk lately about record labels. I'm writing in to offer my own experiences.

I ordered a Judge shirt on the 2nd of January 1990. Approximately April 1st I wrote Revelation asking them what was the hold up, and then got my shirt April 13th.

Basically what I want to say is that you ought not to pass judgement (ha ha) on a label until you've had your own personal experiences. I know three and a half months is a long time, but it isnt really that bad. You have to remember that the people doing these labels have other things going on in their lives, and also, this isn't fucking big business. It's usually just a few people (sorry to throw you for a loop, but women too are involved in this scene) doing it because they want to, not to just make money or some bullshit. Try doing something yourself before you start pointing fingers.

P.S. Anybody out there willing to tape the "Chung Ring" record for me?

P.S.S. Get the Downcast demo. One of the few bands that really keep my faith in hardcore. It's only 2 dollars pp. Fucking great. See issue 84 review section.
Greye/ PO Box 1383/ Lompoc CA, 9343

Hi,

My name is Matt Kelly, I live in San Francisco and I run a computer bulletin board system from my home. Basically what that means is that I have my computer hooked up to my phone line and other people with computers and modems can access my database.

I run a rather unique system called Nihilism. I attract an offbeat group of callers who share several interests with me. We are all involved in one way or another with the alternative/underground music scene. Many of us collect records (myself included) and often have a difficult time keeping track of new releases. So what I have devised is a way of keeping several different small and independent record companies catalogs online. When a person first calls Nihilism they are asked if they would like to log onto the bulletin board system, or if they would like to enter the record catalogs. If they choose to enter the record catalog, they are then given a choice of record catalogs. Currently I list Amphetamine Reptile Records, Alternative Tentacles Records, Subpop Records, Dischord Records, Sammich Records, Lookout Records, Nemesis Records and I'm looking to add more companies. Each different company has their own listings, prices, shipping fees, and of course I try to keep it all up to date. Basically what I'm doing is giving free advertising along the lines of what an underground 'zine would do.

All I'm asking for in return is that your company please keep me up to date with releases that are new, in print, and out of print. Of course if you'd like me to do reviews of your releases on the different subboards of my regular BBS system, I'd love to! But I can't afford to buy them all. I do buy a lot of records, and I review the ones I get. But if you would like to send me records promotionally or even at a discount I would appreciate it.

Actually, the reason I'm doing this is not to get free records. More than that, I would just like to be kept up to date with your releases (and so would my users who number more than one hundred all over the US.) I've asked them that when they use my online catalog to order your records that they let you know where they got their information.

I hope by doing this that we will all benefit. It's no skin off my nose to do this, so if it helps everyone, that's great!

So one more time I'll ask you to please put me on your mailing list and send me current catalogs telling me what is in and out of print as well as any changes in your shipping and handling policies and costs. Thanks a Ton!
Matt Kelly Sysop of Nihilism BBS

PS: My voice phone number is 415 550 2302. The number for the BBS if you have access to a modem and computer is 415 285 9453. The system is 24 hours and runs at 300, 1200 and 2400 bauds. All are welcome to call.

Please send all mail, records, and love letters to:
Matt Kelly, P.O. Box 77333, San Francisco, CA 94107-7733

Dear MRR

Underground music has always been a music for the underdog, the guys who had it tough. And it seems to me that of all the mediums that you could get to underground music, Telivision, Radio, CD, LP, EP, 7", and cassette, that cassettes and specificaly cassette demos, are the most worthy of the title underground.

In popular music the radio is probably the most common way to get to potential fans, but in the heart of our country it is hard to find a station that one can even tollerate, let alone look for your favorite underground song on. And anything on TV that is cool so far and few between hours of sludge, that by the time you run across something that is cool your already half brainwashed to hate it!

CD players are the new craze, too bad I don't have the money to finance one, let alone the CD's themselves. Now not many cool bands, that are out there suckin wind for gas money are going to be able to front the cash to even breathe the words "compact disk" and those that can, probably aren't going to need that super high fidelity no noise ultra quiet recording. Barry Manilow, yes. Carly Simon, and Barbara Streisand, yes. Minor Threat, Screaching Weasel, no. Tell me where's the point?

LP's, EP's, and 7"'s are great, bands feel they are realy getting somewhere when they put out something on vinyl. The fact is that when most bands get on vinyl they can only afford a limited pressing, and that is the last thing a band needs that is trying to reach a lot of people. It dosen't help a band to have their 200 copy limited 7" become a collecters item, because they still only reach about 200 people. Also I can't count how many records that I have scratched to hell because I forgot it wasn't a tape and slammed into my brother during a cool song. Underground music is just not stuff to tip toe around the house while listening to. Vinyl isn't dead because I will always have my favorite LP's even if they are all scratched up.

Finally cassette demos are today's most accessible underground music medium. Most bands on cassettes charge between $1.50, and $6.00 and average about $3.00 a piece. It costs about a $1.00 per tape to put your demo on, and about 80¢ to ship. Which gives the band a nice profit without costing the consumer half his paycheck. Cassettes are compact, you can play them in your car, and there are cassette players are everywhere! They fit in your pocket or your purse and if you don't like one you can tape over it.

The cost to make a demo is relatively cheap compared to the cost to go vinyl. All you need is a decent 4-track recorder ($350) about four microphones that you can get at K-Mart ($8 apiece), some blank tapes, a rented or borrowed mixer, some cool songs, and a little practice. 0f course if you know somebody who has one the cost can be reduced dramaticly! My band THE RUGBY MOTHERS have put out our tape, on our own label, Hero Pigg Records and will soon be recording Ninja High School from Flint MI. The total cost for our recording came to $8.00. It cost a buck to make, and we sell em at shows for $3.00, or $3.50 ppd by mail, and make approximately $2.00 profit per sale! which allows us to send one tape and press-kit to promoters, and places like MRR. And after selling 114 tapes, as we have in two months, you get to send an awfuly large number of free cassettes to places that could help your band!

Thank you for hearing me out, and if anyone has any questions about how to put out a cassette without going broke, or if there are any cool bands in Michigan who are looking for a cool place to record a demo, or if you just think that cassettes Fucking Rule like I do, please write me! Sincerely,
John Michael Curry/ 110 W. White St/ Bay City, MI 48706

Dear Ben,

You are cool. We used to worship Ian. We used to worship Jello. Now we worship you. You are the new punk rock honey in our book. You tell it like it is. That's so cool. We love you. We are moving to Chicago. We'll look you up. With devotion and luv,
Jen Weasel and Len Weasel

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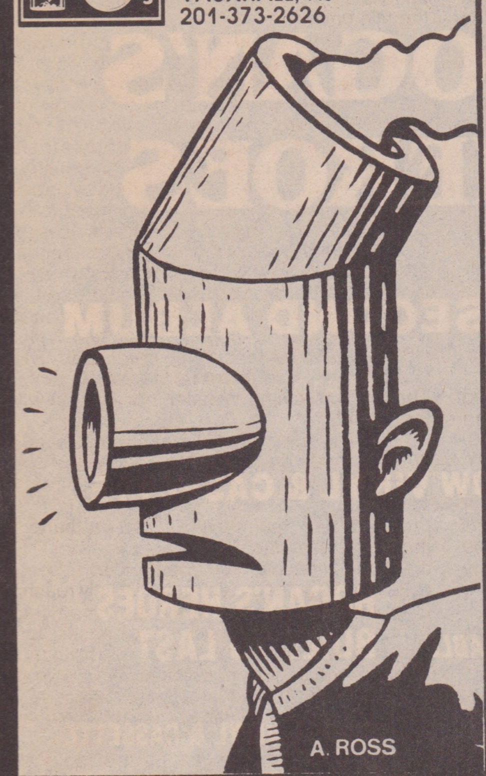

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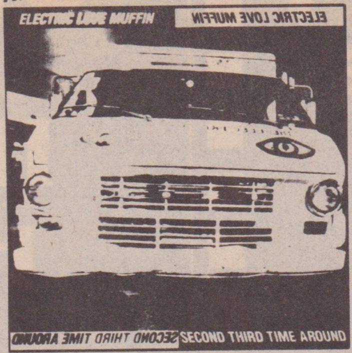

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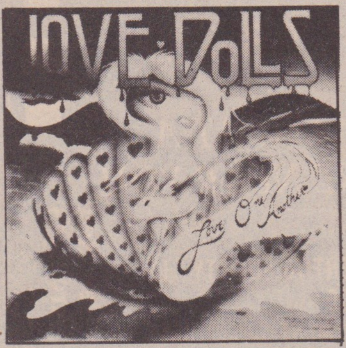

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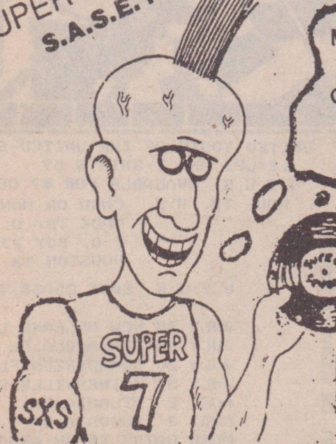

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COLUMNS

OPINIONS EXPRESSED ARE SOLELY THOSE OF THE COLUMNISTS AND ARE NOT MRR EDITORIAL POLICY

Kids, you better gobble up all the punk records you can, because there is legislation pending around this "free" country that may put punk rock out of business. In some states, buying certain punk records would be entirely illegal, like drugs, for humans under 18 or 21 years of age. In other states, the legislation is so disparate that most distributors and retailers will find it easier to not carry "risky" products at all, so as to avoid possible arrest and lawsuits. Some legislation will make it impossible for some bands to play certain states.

For several years now, there has been a subtle but growing attempt to muffle free speech in the good ol' USA, which is rapidly becoming a frontal attack. You may have noticed the lack of foreign punk/hardcore bands touring the US in the past 4 years. That's because of legislation that supposedly was protecting American dollars from going overseas and was detering sneaky immigrants from coming here. But the real result was the stifling of foreign artistic and political perspectives from reaching us -- at least the perspectives of the poorer and more radical foreigners.

Then there is Senator Jesse Helms and his campaign against what he considers to be unnecessary and profane art. While he is targeting the spending of federal funding for radical gay or anti-religious artists or galleries that display their works, the net result will be initimidation for all artists whose ideas "don't conform." (If he succeeds, you can bet your Doc Martens that we won't get to decide which military projects we feel are profane and unworthy of our tax dollars).

The FCC has also taken control of what you can hear on the radio. From my own experience with MRR Radio, I can tell you that we are unable to play at least 50-75% of all recorded punk songs on the air -- meaning that most of the really angriest and hard-hitting subject matter is banned from this kind of public access.

And now we have the PMRC and conservatives whipping up hysteria about rock music. Again, it's more than merely labeling and stickering music; they are going to decide what we can hear, and scare off anyone who's involved in the selling of records that are "different." And just as with movies (which are rated by members of 'the industry' itself -- people whose identities are kept secret), we may find self-censorship having a larger impact than the actual laws themselves.

This is largely an economic way of killing off the opposition. Economics may also kill off punk in another way. In some countries, like Japan, they have virtually stopped pressing vinyl and flexis. Because of this, most indie labels will go out of business because they can't afford to produce CDs.

I hope this scares you as much as it does me. Rather than rant on, I thought I'd reprint the following piece written by Debi Howell in the No More Censorship Fact Sheet No 4, a new edition that will be available in the Jello Biafra/DOA album, or can be gotten directly for 50¢ from No More Censorship/ PO Box 11458/ San Francisco, CA 94101. This new edition contains a whole lot of pertinent information, and I strongly suggest picking it up.

OK, turn the page for Debi...................

RECORD LABELING: Active or Planned State Legislation

STATE	BILL	SPONSOR	STATUS	KEY FEATURES
Alaska	RE	Rep. Lauren Leeman (R)	Possible 1991 introduction	
Arizona	SB1481	Sen. Janice Brewer (R+)	Passed Senate committee 3/5/90	BCDEJ
			Subsequently withdrawn	
Delaware	RE	Rep. V. George Carey (R)	Possible 4/90 introduction	B
Florida	HB 367*	Rep. Joseph Arnall (R+)	Pending passage from committee	ACGIJ
Illinois	RE	Rep. Jerry Weller (R)	Possible 1991 introduction	
Iowa	HB2258*	Rep. Don Hermann (R)	Introduced 2/29/90	BCDEF
Kansas		Rep. Al Lane (R)	Possible 1991 introduction	
Maryland	HB 525	Del. Judith Toth (D)	Died in committee, 3/90.	ACG
			Possible reintroduction 1991.	
Michigan		Numerous	Possible 1991 introduction	
Minnesota	#	Rep. Ken McDonald (R)	Possible 1990/91 introduction	
Missouri	HB 1406	Rep. Jean Dixon (R)	Pending passage from committee	BCDEFJ
Nebraska		Sen. R. Peterson (R)	Possible 1991 introduction	
New Mexico		Rep. Leo Rauson (R)	Possible 1991 introduction	
Oklahoma	HB 1928	Rep. Joan Greenwood (R+)	Introduced 2/8/90 (DB)	BCDEF
Pennsylvania	SB938#	Rep. Ron Gamble (D+)	Passed House 12/12/89	BCG
Rhode Island	SB1346	Sen. Edward Morrone (D+)	Passed Senate 5/89 (CO)	H
	HB 8576	Rep. Suzanne Henseler (D)	Introduced 2/8/90	I
Tennessee	HB2482*	Rep. Chris Turner (D+)	Died in committee 3/21	BC
W. Virginia	HB 4773	Rep. Tom Sussman (D+)	Introduced 2/23/90 (DB)	

SYMBOLS: (RE) rescheduled (DB) dead but still can be attached to other legislation. (#) measure is or may be a provision of or an amendment to a larger bill. (*) companion bill in Senate or House. (+) bill has co-sponsors. (CO) carried over to 1990 session.

KEY FEATURE CODES:

A. Prohibits sale to minors of unstickered product with objectionable lyrics (rape, adultery, bestiality, sado-masochism, incest, sodomy, murder, violence, suicide, substance abuse, etc.)
B. Prohibits display and sale of unstickered product mentioned above to anyone.
C. Violation is a misdemeanor with fine, imprisonment.
D. Further violation is a felony with fine, imprisonment.
E. Prohibits concert promoters from selling tickets to minors for shows by objectionable groups.
F. Offers compensation to "victims" of acts caused by listening to lyrics.
G. Prohibits sale of unstickered product with racist, defamatory, ethnically intimidating languages as well as obscene, sex, suicide, drugs
H. Prohibits backmasking (backward-playing) lyrics; no sex, violence, substance abuse, etc. lyrics unless printed on cover.
I. Requires retailers to make copies of lyrics available at sale or for state inspection.
J. Requires refund for/confiscation of unstickered product.

PARENTAL ADVISORY

(adapted from chart in Billboard magazine)

• • Admittedly, any of us might find some rock lyrics distasteful. And often, the more distasteful the lyrics, the more outraged the parents. Such is rock'n'roll, was rock'n'roll and will remain rock'n'roll. Unless disgusted parents also happen to be legislators.

Frustrated by what they perceive as inaction on the part of the record industry, and by lyrics they hear from their children's stereos or read in PMRC literature, legislators around the country have embarked on an unprecedented campaign to clean up rock'n'roll themselves.

Consequently, as many as 33 states have either proposed or drafted legislation calling for regulated packaging and restrictions on the sale of "obscene" audio recordings. Where successful, legislation could hold manufacturers, retailers, records companies and concert promoters liable for everything from misdemeanor and felony charges to civil suits for wrongful death.

Such bills are chiefly concerned with mandating warning stickers on audio recordings deemed "offensive." Topics qualifying as offensive vary from state to state: in Missouri, lyrical references to adultery or use of alcohol would require a warning sticker, whereas in Pennsylvania you could mention adultery but not Satan.

Missouri's HB1406 is the prototype for legislation pending in 10 states. Authored by Rep. Jean Dixon, HB 1406 would require warning stickers "not readily removable" with the words "Warning" and "Parental Advisory" in 48 point type (1/2 inch) with yellow florescent background on audio recordings that meet the following criteria:

"May contain explicit lyrics descriptive of or advocating one or more of the following: nudity, satanism, suicide, sodomy, incest, bestiality, sadomasochism, adultery, murder, morbid violence, or any deviate sexual conduct in a violent context, or the use of illegal drugs or alcohol."

"That takes care of every opera in the world," observed Disc Jockey record chain executive, Harold Guilfoil. Barry Lynn, Legislative Counsel of the American Civil Liberties Union offers, "It's a list of human failings, and the label pretty much says, 'This album could contain everything you've ever had a nightmare about.'"

Described by Billboard magazine as the "biggest legislative challenge in many years" to face the music industry, state bills also include provisions for:

- Arresting retailers for selling stickered audio recordings to any one under the age of 18 (misdemeanor charges on first offense, felony charges on second offense);
- Barring minors from buying stickered product;
- Allowing for civil action "by any person who is injured by another person who acted as a direct result of motivation derived from listening to an audio recording;"
- Restricting minors under 18 years of age from attending any performance which "presents, depicts, advertises, performs, distributes, contains, advocates, describes or encourages" the prohibited acts;
- Wrapping certain objectionable album covers in opaque wrappers.

Those opposing government regulations point out that they signal a "chilling effect" for retailers. "The legislation...would place an impossible burden on the retailer—a middleman who neither wrote the lyrics, recorded them or pressed them, yet is saddled with morality control and faces fines and imprisonment if his interpretation of a song differed from a court's," says Anne Neal, legislative counsel to the Recording Industry Association of America.

"I don't believe that any of them...stand a chance of being ruled constitutional," says Lynn. "In general, you cannot force individuals—or record companies, dealers or distributors—to speak in ways that the government wants you to speak, and that's what labeling is—forced speech."

Even before legislation is passed, the threat of arrest and protracted court battles, as in the case of Alabama retailer Tommy Hammond, who after two years was cleared of obscenity charges for selling a 2 Live Crew album, has caused retailers in several states to either (I) ban the sales of stickered product to those under 18 years of age, or (2) remove all stickered product from their inventory entirely.

Should legislation pass, record store owners would be responsible for scrutinizing the lyrics of every LP, tape and CD he/she sells. Says William Sloane, legislative aide to Pennsylvania legislation author Rep. Ron Gamble, "If a person's in doubt, then to be safe, they should put a label on... If it's in a store, retailers will have to do some catching up on inventory."

For manufacturers who distribute nationally, conforming to such laws would require monitoring the language of each state's particular law and partitioning their stock accordingly. Additionally, the manufacturer would be responsible for judging tens of thousands of words contained on thousands of songs on all the records they ship, lest they allow an unstickered reference to Satan slip into Pennsylvania, or one of alcohol use into Missouri. From the distributor's perspective, this scenario is, at best, grim.

According to New York attorney Bradley Rosen, this scenario is unconstitutional: "In addition to being a potential violation of the First Amendment...these statutes all violate the interstate commerce clause of the U.S. Constitution...(which states) 'Congress shall have power to...regulate commerce with foreign nations and among the several states.' ...This means that states cannot regulate commerce beyond their own borders."

While laws apparently target rock and rap music, other genres including opera or country music, will be subject to the same legislative scrutiny. Observes Neal of the RIAA: "When a retailer is faced with a bill, he's going to have to abide by the expressed language, and it does not make any distinction between country, rock, folk or opera—it applies to any and all sound recordings and to anything merely 'descriptive of.'"

"If it needs a label, it ought to get it," says Representative Dixon. "Country music has been a longtime pusher of booze and infidelity." In this scenario, it would be possible to find Johnny Cash LPs, *Otello* or the *Three Penny Opera* marked with a sticker resembling that found on Slayer or Gun'n'Roses LPs.

In Pennsylvania, legislation calling for a mandated label similar to that of Missouri's, has won approval in the House and is pending passage from committee in the Senate. Legislation author Representative Ron Gamble refutes claims that genres besides rock would be targeted: "By and large, we're not after *Days of Wine and Roses* and that kind of music... What we're after is groups like 2 Live Crew, Prince and the Beastie Boys, all that kind of garbage."

While record labeling legislation has not been as successful as legislators have hoped, the resulting chill factor and threat of law suits and arrests have already seriously hampered consumer access to information.

For an overview of the legislation pending in each state refer to the table on page one of the Fact Sheet. If you live in one of these states, you might consider writing letters to your state legislators to let your views be known. • • •

Sometimes homos are a pain in the ass. Yeah, I've said it before. (You complain that I always write about the same stuff. If you would listen to me in the first place I wouldn't have to.) I'm sitting here on the floor of my suburban Japartment. Dozens of fanzines scatter themselves on the floor around me. The inverts put out some of them. Most at least have letters from them. Some write me directly – not out of lust either. With a couple of exceptions, they're all about as much fun as a hernia operation.

Don't get me wrong. I have nothing against homos. (I wish I did more often.) It's the attitude that pisses me off. My pal Mike Bullshit writes, "Homosexuality isn't something you do..." It isn't? What the fuck is it, something you wear? Of course they want you to think it's something you *are*, like being a Negro, an Eskimo or blind. An oppressed minority.

They build their entire identity around their new participation as members in the great feel-sorry-for-yourself clique. Although they'd never admit it, this *being* instead of *doing* homo stuff implies that they're stuck that way. They were born a homo and they can do no more about their homoness than a Negro can do about the browness of his skin. This leads to the further implication that if they had the choice, these homos would rather be straight. They don't, so we should tolerate them, because they can't help it. That's as lame as a one-legged duck.

I'm not denying there's discrimination - and worse -- violence directed at people who do IT (or are perceived to do IT) with fellows of the same equipment. Sean from *Vegan Reich* seems to have made that clear in his anti-homo comments. (Is this the same Sean I slept with at the Toronto @-fest? Pretty weird if it is.) In print, I've supported groups like S.M.A.S.H. (Society to Make America Safe for Homosexuals) who send decoys into the street, wait for fag-bashers, then use baseball bats to do some basher bashing. But this whiny emphasis about how oppressed and miserable homos are makes me want to go out and eat pussy. This *I'm Downtrodden*-ism is nothing more than a nasty residue of sixties New Leftism -- along with a healthy dose of liberal guilt.

Before he turned Christian, underwear salesman Eldridge Cleaver spoke for the dunderhead population of that era. "If you're not part of the solution, " he said, "you're part of the problem." This simplistic black/white right/wrong thinking was immediately gobbled up by the simplistic black/white right/wrong New Left. Folks climbed

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'Environmental racism' puts toxics in communities of color

By BARBARA DAY

excerpt

U.S. policymakers and private corporations have long been recognized as leading proponents of "environmental racism," although the phrase was only lately coined by Dr. Benjamin Chavis, executive director of the United Church of Christ's Commission for Racial Justice (CRJ).

Chavis first used the term in 1987 to sum up the findings of a national church-based civil rights agency study which concluded that three out of five African-Americans or Latinos in the United States live in communities with one or more "uncontrolled hazardous waste sites."

"Toxic Wastes And Race," the CRJ report, cites race as "a major factor related to the presence of hazardous wastes" in U.S. communities of color. The study, a two-pronged, year-long effort begun in 1986, examined demographic patterns associated with both commercial hazardous waste facilities and uncontrolled toxic waste sites.

In the first instance the study revealed a striking relationship between government and corporate location of hazardous waste facilities—the Environmental Protection Agency term defining landfills or incinerators used to treat the dangerous by-products of industrial production—and race.

Secondly, the study documented "the widespread presence of uncontrolled toxic waste dumps"—closed and abandoned areas described by the EPA as posing a present and potential threat to human health and the environment—in African-American and Latino communities throughout the country.

Charles Lee, director of CRJ's Special Project on Toxic Justice and author of the study, notes that racial minorities are "strikingly overrepresented" in such endangered communities. Much of the horror, according to the CRJ report, can be attributed to the massive 30-year expansion of the petrochemical industry. Between 1950 and 1980, the loosely regulated production of synthetic organic compounds increased from fewer than 10 billion pounds annually to more than 350 billion pounds a year. Furthermore, each year, approximately 1,000 new compounds are added to the 70,000 in use in 1980.

Some of the study's more stunning findings reveal a flagrant pattern of government and corporate abuse in Third World communmities:

- Puerto Rico is one of the most heavily polluted places in the world. The island's underground aquifers, for example, have been contaminated by massive discharges from pharmaceutical companies, oil refineries and petrochemical plants. La Ciudad Cristiana, a small community near Humacao, is the only community of people in this region ever relocated due to mercury poisoning.
- Navajo Indians were used as this nation's primary work force in the mining of uranium ore, leading to alarmingly high lung cancer mortality rates. In addition, the Navajo community in Shiprock, N.M., where more than 100 tons of uranium mill spillage flooded the Rio Puerco River, is one of numerous Native American communities located near uranium mills and nuclear facilities.
- The nation's largest hazardous waste landfill, receiving toxic materials from 45 states and several foreign countries, is located in predominantly African-American and poor Sumter County—the heart of Alabama's "Black Belt."
- The predominantly African-American and Latino South Side of Chicago has the greatest concentration of hazardous waste sites in the nation.
- In Houston, six of the eight municipal incinerators and all five of the city's landfills are located in African-American neighborhoods.
- Pesticide exposure among farm workers—predominantly Latino and African-American—causes more than 300,000 pesticide-related illnesses each year. A large percentage of farm workers are children and women of childbearing age. Some medical experts are beginning to theorize that this exposure may be directly related to the emergence of childhood cancer clusters in McFarland and Delano, Calif.

According to CRJ's Charles Lee, such injustices, rooted as they are in a sordid history of "genocide and chattel slavery," are not limited to communities within the U.S. He points to the specter of the Marshall, Bikini and other Pacific islands, where people of color have long been subjected to U.S. nuclear weapons testing. For a large portion of the population the effect of radiation exposure is now a major health problem.

The problems of pesticide misuse, toxic waste dumping and other domestic environmental threats all have international dimensions—particularly in the Third World. Of special concern, says Lee, is the continuing export to developing countries of dangerous pesticides that have been severely restricted or banned in the United States.

For information: Commission for Racial Justice, 105 Madison Ave., New York, N.Y. 10016; (212) 683-5656.

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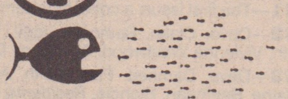

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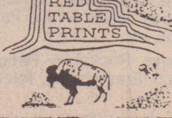

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over each other to prove that they were part of the solution. The solution, of course, was THIRD WORLDISM, , the "outsiders" gaining power and taking over. These outsiders called themselves *The People*.

Women, who make up more than half the population, suddenly became "an oppressed minority." White males rushed to look for some way they too could be part of the solution. There were Jews, of course, but many of them were (and are today) Jews first. Fuck this "minority" shit. The Christopher Street riots gave lots of white guys the chance. Wow! Burning police cars, taking over the streets -- just like the colored folks. People who had homosexual relations suddenly became Homosexuals. Homosexuals turned into GAYS. A new minority was born.

In the beginning this wasn't so bad. People discovered new things that they could do. They discovered new ways of doing them. "Gay" had something to do with its original meaning: "having a joyous mood." Homosex was fun! Sex anywhere: in bars, in clubs, in bathhouses -- with anyone: friends, strangers, someone you never even talk to. It was different from the "straight" world. Slowly, hetero sex clubs opened in homo palace imitation, but there's no question as to who started it all.

Homos were really "gay." Homos were the yippies of the new minorities. They found inside themselves the freedom to do what the rest of the world could only fantasize about. Sure there were the occasional politics. The struggle for gay rights bills. The successful effort to get American psychiatrists to remove homosexuality from their lists of diseases. But these were secondary. First came the fun.

Then came AIDS. In New York and San Francisco thousands of people, those who were having the most fun, suddenly died. First they called it GRID, for *Gay Related Immunological Disease*. Weird, huh, a "gay" disease, like a sickness where you laugh yourself to death. The baths closed. The sex bars lost their customers. Men's rooms posted attendants to make sure there was only one person to a stall.

Suddenly things stopped being so much fun. Some folks, still calling themselves "gay," suggested men completely stop having sex with each other. Others said that the baths and the sex bars were "part of the system of gay oppression." What had been the greatest achievement, the greatest freedom of homo-life, suddenly became an evil.

Lately, I've heard the word "gay" being used as a synonym for "bad." Like, "that was a gay band." Not meaning queer, but meaning they sucked in a different way -- that is, they were bad. This use should bury the word once-and-for-all. Given the present state, it's about time.

Last year, I went to a conference of "queer anarchists" in New York. I think I wrote about it then. It was more depressing than the fall of the yen! One of the speakers told how in the early days of "gay liberation" homos were "forced by society" into the baths and the backroom bars. Yikes! What a torture! What horror! To be forced to have uninhibited sex with whoever you want. Torture me, please! During the rest of that conference people talked about AIDS. They also talked about AIDS. And a few people changed the subject and started talking about AIDS. Ten years earlier homos made great strides by removing "homosexuality" as a listing under "Diseases." Now, they themselves were bringing it back.

You hear the same kind of bullshit with AIDS that you hear from other "oppressed" people. The horrible disease is now "a life style." People who have it are not supposed to be called "victims." (Nobody complains about using "cancer victims" or "flood victims, " but AIDS, that's more than a disease.)

I'm not saying we shouldn't care about AIDS victims. (I use the word. It fits. I won't have my language changed by linguistic bullies.) It may even require ACT-UP kind of direct action to get this change. But AIDS is not homosexuality, even though a hell of a lot of homos seem to be equating the two. These same retard school drop-outs are surprised and "outraged" when the press calls it a "gay disease" and bashers use it as an excuse to bash. Come on boys, make up your minds.

Sure, there are exceptions. Bruce LaBruce and Candy at JD's magazine are spreading the word that it's still fun to be a homo. Sometimes Tom Jennings' *Homocore* has this spirit, although it too seems to suffer from a fortress "us-vs.-them" mentality. Like my pal Buta Kitanai says, "Hey guys, righten up!"

Here in Japan, things seem to be different. AIDS is not a big problem. In any case, it's considered more of a "foreigner's evil" than a "homo evil." The much admired Japanese writer, Mishima, was openly homosexual -- and a pederast to boot. (He was also a neo-fascist, but you can't have everything.) There are lots of mixed bars and clubs. Boys can be friendly without the queer jokes flying. The only halfway queer baiting stuff I've seen is in some of the comics -- and then I can't be sure, it's in Japanese.

I've already written about how the Japanese copy things -- and then change them to make them more Japanese. One of the most interesting clubs in Japan is a homo-tinted Reggae bar. Yeah, reggae, one of the most sexist, queeraphobic, bigoted music forms - it rules here. The place is called *69*. It's located in Shinjuku Ni-chome, in Tokyo. The four or five square blocks of this area have the highest concentration of bugger bars of anyplace in the world. Because of Tokyo real estate prices, they all are very small. (If you could sell all the land in Tokyo at its present price, you'd be able to buy the entire United States with the proceeds.)

69 is the size of my New York City apartment. For the few MRR readers who've never been there -- that's small. It's as packed as a rush hour train. When you walk in the door the reggae hits you like a fist to the chin. The follow-up punch to the belly is a guy who pulls on your sleeve asking you what you want to drink. The guy wears a ratty old jacket and a green yellow and red knit cap. His dreadlocks bounce against his shoulder as he leads you to the bar. He is Japanese.

The first drink costs $8.00. Usually, I'd object to such high prices, but seeing as the place was so small, and guessing that the fantastic rent that they must pay, I forked it over. A lot of things you normally would object to, you learn to accept with the all encompassing mental phrase, *but this is Japan*.

The disc jockey, bartenders and a few of the patrons are Japacains. Maybe I was imagining it, but their Japanese seemed to be studded with words like "hey mon" and "ganja." A few authentic Negro type Jamaicans, some Juppies, a couple of tourists, and a bunch of homos -- some quite effeminate - all bopped to Rasta music. All had a great time together. They didn't seem to be part of the problem or the solution. They were just having fun.

Another homo bar is called *GB Gay Bar*. Yep, that's the name. That's what it says on the sign right out there on the street. That one is a little larger and a little cheaper than the *69*. When I walked in, the first things I noticed were the MTV-type tapes they played on their four giant monitors. Only it wasn't MTV, it was Reggae music! I can't figure the connection. Maybe Japanese homos pick out the *gae* part of *reggae* and think it's about them. In any case, the folks at the bar seemed friendly enough. It was one of the few places where foreigner and local mixed in equal numbers. Too many foreigners, for my taste. I hear they all have AIDS. Most of them were American guppies with identical glasses, penny loafers, suit jackets and Jack Kennedy haircuts. Yeech!

If you want the graphic, you'll have to read a future issue of *Taste of Latex* -- if I ever get it written and if Ms.Lilly ever sends me the last one. For now, you'll just have to imagine.

OK, this is a short one this time. (That's what *he* said.) Just a few notes before I sign off.

1.) As Eastern Europe exercises its new-found freedom, an emerging fanzine network appears. A formerly illegal fanzine has moved to legal-but-underground status. If you're interested, you should get in touch. Write "Redakce Vokno," c/o Frantisek Starek/ Bolzanova 7/ Praha/ Czechoslovakia.

2.) I got a copy of a beautifully sick recipe book. It's called *Baby Sue, Recipes for the 90's*. It includes instructions on how to make "Insecure Queer Kebabs, Fundamentalist Stew, and Ted Bundy's Charisma Crackers" among others. It's $1.50 from Baby Sue/ PO Box 1111/ Decatur, GA 30031-1111.

3.) When they were in Guam, the band OSGOOD SLAUGHTER, wrote me asking for booking help in Japan. I wrote back with a list of contact addresses, but never heard from them again. Anybody know the story? In any case, the cassette they sent me rarely strays far from my player. It's one of the best things I've heard this decade! Songs are about weirdos and baby's heads going flying by. The material of a classic. The U.S. address I have for the guys is 109 Appleton St/ San Francisco, CA 93110. Send 'em some money for a cassette. In the meantime, what happened guys? Did you play Japan?

4.) If anybody out there know Sue Coyle, ask her to drop me a line. I haven't heard from her since the earthquake and would be delighted to know that she was still alive.

5.) Donny the Punk is in jail again. From what I hear he was caught committing the horrendous crime of walking alone without a license. He's now in solitary confinement, desperately bored and lonely. Please drop him a letter. Write him: Robert A. Martin, 09368-054/ PO Box 900/ Mohawk Unit/ Ray Brook, NY 12977.

6.) While you're at it. Drop me a letter. I'm bored and lonely. Also I have discovered a new disease! It's kind of related to *tennis elbow*. I hope it'll be named after me, someday. Right now, I call it *bachelor's wrist*. I'm at #301 Hoyconfolt Sobudai/ 3-4774-153 Sobudai/ Zama-shi, Kanagawa 228/ JAPAN. Enclose some IRCs and I'll write back.

I still like the old lefties I meet, especially one very hunky ex-communist, and I still don't know just what it is I have in common with them. I don't think of myself as particularly honest or assertive, but just not buying the entire mutant pie seems to sift me into an underground. Tribalism might be the solution. One of the reasons the good tattoo artists, like Greg Kulz, are doing so many tribal tattoos (I have one from him and Spider Webb) is because they are pre-corruption of civilization designs, unlike, say, a tattoo representing your membership in the Marines or your willingness to ride a Harley Davidson motorcycle.

A friend of mine believes in tribalism because he says that it would be possible to please a group of, say, 11 people, but that it's impossible to please all the people you're supposed to please now. For me to please CitiBank, M.C.I., AT&T, Manhattan Cable and even the World of Beauty ($32.95), I would have to work 8 hours a day, five days a week, at alienated labor. Alienated Labor is one of the few political phrases I know. I guess it means labor that has nothing personally to do with the laborer, which describes the vast majority of jobs. I'm not really sure what those are because I don't leave my cozy low-level womb too often, but I'm sure they're just terrible.

I am probably one of the few people to almost benefit, at least for now, from the lull in this civilization between a mass fake economy and collapse. I don't have to leave my apartment every day to forage. My grandmother was almost a bag lady, so for now I have a Manhattan fixed-income housing apartment, and my father managed to matriculate in a sophisticated enough way so that 18 years after I was born (an accident) I was able to figure out how to fill out a Loan Form.

And although I do have my own weird wounds from this societal structure, I am not too wounded to survive. Lucky, lucky me! I have running water, a working toilet, a place to stay and enough chemically preserved starch and bottled water to chug along quite nicely from day-to-day. More, all in all, than Mykel Board has a chance of getting easily in Tokyo. This is a ridiculous amount of easy wealth for somebody who just teaches 4 hours a week, works at Come Again as a shop girl one day a week, runs Smut Fests, and does a carnival spoken word/music act. I should probably be going from Lounge to Lounge begging for grains of Minute Rice, but instead I have to worry about losing weight!

The catch, of course, is what all the excess spawn of the leisure class whine about. "I know I'm warm and stuffing myself, but am I REALLY alive?" the artists moan, and "How long can I keep it up?" the journalists ask annoyingly. In Manhattan the "How long can I keep it up?" question comes up a couple times a week, if you're any fun.

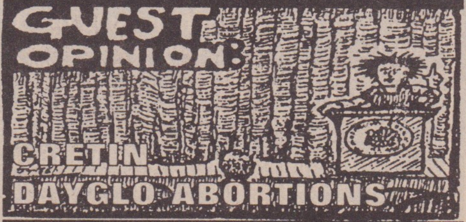
A lot of people's solution to living in a Calcutta is a kind of dinner-party tunnel vision. Just keep walking, don't go to anything at night that doesn't have a very controlled guest list, and in my case, selective tribalism, hang out at the whole damn party but don't invite it in to stay. There are two people I talk to regularly who I know are homeless, and I have never invited those people to share my bounteous fixed-income apartment with me. They're too much, they're weird and scary, and they would probably not go away. This may be ultimately inexcusable, because they could die any night as a result of a lot of people who know them vaguely not taking them in that night, the streets of New York City are not as benign as the streets of California.

I have one friend who is very possibly on the verge of being homeless, because by the time he was ready to play ball with the demands of survival in this mutant nation it was too late, and the mutant nation cannot accommodate him. I would probably take him in if I had to, I feed him when I can, but part of me is irritated at him for not figuring it out. I always kept my hand in, dammit, why couldn't he? Sure. I'm a fuck up but I wasn't traveling around the world being a FRUIT PICKER, for chrissakes, I was attending a few educational institutions in a semi-conscious state, arming myself with levelers. "Yeah, I'm a freak, but I a) Have an M.F.A., b) This book/article I wrote, c) Am just about to perform and d) I took a typing class in high school."

If I can keep my sanity and the concrete continues to comfortably accommodate me, I'm probably better off than I would be in a pre-technocracy survival mode. I have bad eyesight, I'm weak, and in general not a very handy person to have around. It may be that the whole core Maximum Rock'n'Roll staff, in fact, wouldn't be the evolutionary survivors of an ancient tribal system. They complain a lot, and a couple of columnists I've met are sort of short.

I think that they survive modern tribalism pretty well, though, because I've already enjoyed various amounts of company with Lily, Mykel, Timmy Yo, and yes, if you don't decide that this was just a passing phase, if you keep reading small print, underground drivel, and selecting your own operations and/or celebrities, you too may just get to be part of my low-rent tribe — I'll give you one of my books if you can just charge me for the trimming and stapling, and not the xeroxing, I'll read your book if you have coffee with me first, I'll be your friend if you don't lie to me, and I'll marry you if you like my writing AND my music. Whether or not you want to marry me, I guess, is the question.

By the way, Bob Z will be driving across the country from N.Y.C. on July 15th, and would like anyone with information about gigs, scenes, etc, to contact him at (718) MEN EVIL.



What do the Dayglo Abortions and Madonna have in common?

Well as far as I'm concerned, absolutely nothing! However it seems that there are a lot of people in the music industry who don't see things in the same light as I do.

My name is Murray Acton. Some people know me as "that cretin from the Dayglo Abortions". Well that's me, the guy that writes all those sicko songs. About two years ago Ben Hoffman, the owner of Fringe Records, was arrested and charged with possessing and manufacturing pornographic/obscene material for the purpose of distribution. The material in question was two LP records from the Dayglo Abortions titled, "Feed Us A Fetus," and "Here Today Guano Tomorrow." At first I was honored. I thought to myself, " Wow, this is great! Li'l ol' me cracks a couple of blatant tongue and cheek slurs about the condition of our society and WHAMMO! right to the supreme court". After the first wave of free promo for the band hit the presses, the prosecutors started playing hardball. They imposed a publicity ban on the preliminary hearings, and warned Fringe that if the band was to start pushing the story to the media, their defense could start to become very expensive. It was around this time that I had a good "heart to heart" with Ben (we were both aware that we could never win a war of attrition against the government) and it was decided that we would lay low, and that any release of information to the media would be through (or at least edited by) Fringe Records.

So here I have sat for the past two years, passively watching the proverbial shit bounce off the proverbial fan, and spray back into my face. In this time I have watched, read, and listened to a million (at least) or more articles and talk shows about censorship—many of which were directly about the Dayglo Abortions and our specific case. I have had my brain publicly dissected by everyone from Henry Rollins to Tipper Gore, but so far no one has invited me to the barbecue. This sort of bugs me a bit, but what the hell? I'm a guitar player, not a tele-evangelist. And besides, I did agree to not ham it up too much.

Well, that was before the preliminary hearings were over, and the prosecution lit fire to the cross that they intend to burn Fringe Records on. That cross is money. Ben Hoffman was handed a bill from his lawyers for about $60,000 for their efforts in the preliminaries, and the court case really hasn't even started yet. Even if Fringe is the largest independent record company in Canada, 60 grand off the top hurts, and they can't absorb many losses of that size without injury. Unfortunately, the prosecution knows this also. They have already informed Fringe's lawyers that they are working on an appeal in the event that they loose the first round. Because of the nature of the charges, Fringe would be forced to defend themselves until they run out of money, roll over, and die. Then the prosecution goes out for drinks and celebrates the fact that they can win their case without having to prove Fringe Records guilt.

This brings us up to the time of my last conversation with Ben. I had already given him a demo tape of our new material the last time we played Toronto, and the whole band was getting anxious to do some more recording. We talked a lot about his personal view point in this whole affair, and I have to say that Ben really is behind us 100%, and his company has done a lot for the band during our 10 years of hellraising. But all good things come to an end. Ben has a responsibility to his company and its employees that goes

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COLUMNS

beyond his responsibility to one of the many bands on the Fringe label. Our product was never intended for consumption by the "mainstream audiences". We play hardcore/ punk/thrash/metal/ whatever you want to call it, but we have a limited audience, and we don't sell enough records to pay our skyrocketing legal fees. What this boils down to is that Fringe will continue to sell our old material with the hope of recovering their losses, but they feel that if they were to make a new Dayglo's album, they would just be walking into a whole new set of charges.

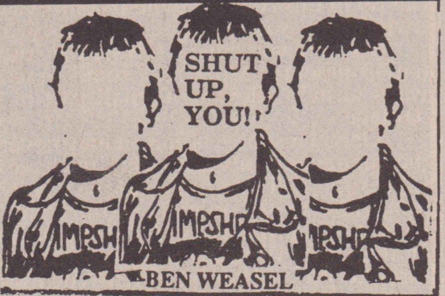
So were on our own. (Even though we still have friends). Well, at least I finally get to come out of the closet and speak my mind. I am just a guitar player - not a multinational megacorp (like for instance WEA). I write a lot of music and only a small part of it is anything like the Dayglos. The music I create has only one reason for existence - it is art - it needs no justification other than that. It is not a piece of merchandise that I push like a drug to the masses. This is an area that really pisses me off. We have had our music/art form lumped in with crap like Madonna videos and other mainstream pop like stuff that I personally feel is nothing more than an advertisement for their merchandise (controversy=publicity=money). Another thing I don't understand is why there appears to be a double standard when it comes to the critique of different art forms. Take the fiction novel, for instance. There it is acceptable to alter or exaggerate reality in order to enforce a story line, well why can't you (I) do it in music? And what about TV. Holy shit!!, that's where most of my ideas for Dayglo songs come from. You can watch a nice healthy racially motivated homicide while you have your morning coffee.

So gimme a break, eh. I'm getting tired of this line about how I'm out to undermine the morals of society, or as the prosecuting attorney put it, "The Dayglo Abortions counsel their audience to rape, kill, commit incest, and bestiality." This is a load of garbage. The Dayglo Abortions only reflect the world around us (even if the mirror is a little warped). I see all too many individuals in our society that are so hung up on materialism and the image they put forth to their peers that they seem blind to the world around them. Every time I see a TV commercial that professes that "our brand" of shampoo (or what ever) will improve your love life or professional career it blows my mind. I think to myself, this commercial was expensive to make and the people who made it can't be total idiots, therefore it must actually sell there product. This suggests that that there are people out there who believe this garbage. They are like sheep staring into a polluted drinking hole and only seeing the reflection of clear blue sky off the surface - I just figured it would be interesting if I came along and stirred up the pond a bit and got some of the shit off the bottom up to the surface where they could see it. I get the impression that they don't want to see it. Oh well, I'm sorry but I wasn't the one who put it there in the first place.

Anyway, regardless what you think of me, my band, and my music, Fringe Records is going to the Supreme Court of Ontario on May the 7th of this year. The prosecution is going to attempt to deny us protection under the charter of rights/freedom of expression act, on the grounds that we are not valuable or meaningful to society as defined by the courts. If Fringe was to lose the case a precedent would be put in place that could outlaw any form of artistic expression that contradicts the views of society as defined by the courts. If you have any interest in art or music of any kind, or have interests in any of the industries that thrive off the merchandising of art or music, I am sure that you can see how such a precedent could cripple creativity. Even if you are only interested in the merchandise end of it you must be able to see how it would eventually water down the quality of your products and limit your markets. If you don't, I don't know. Maybe you're using the wrong brand of shampoo.

Well that's about it for now. In closing I would like to say that regardless of whether Fringe wins or loses we will continue to produce our music independently. We are musicians and friends and we will write and perform our music for as long as WE CHOOSE. Who knows, maybe we will even pay our debts to Ben and all the other people who have helped us along the way.

Thank you for your time, Cretin



I don't know very many black people. In fact, I can only think of three black peole I know, and only one that I talk to on a regular basis. This is due to the environment I immerse myself in mostly cause, let's face it, punk raock primarily attracts young, white suburban boys. Not kowing many black people doesn't help much when writing about racism. But I'm gonna give it a shot.

When I was four years old, my family lived in a townhouse building. There was another townhouse building across the lot and one of the local kiddies favorite pasttimes was having rock fights with the kids in the opposite townhouse. Anyway, after a particularly exhilirating rockfight one sunny sunday afternoon, a few of the enemy townhouse kids came over to chew the fat with us. One of them was a black kid named Walter. I thought Walter's hair looked like sheep hair and I told him so. I asked him if I could touch his hair and he said OK. It did feel like a sheep. I wasn't scared of Walter because he was black. I didn't think anything less of him or have any negative feelings at all about him because of his skin color. I just thought his hair was cool.

Fast forward to a few years later. My parents had saved up enough money to buy their own house in lovely Prospect Heights, only about a mile away from the townhouses but almost a different world. I made new friends in my new neighborhood. There were a lot of Irish American families in the nieghborhood, as well as a lot of Polish American families, many who had shortened or changed their Polish surnames to make them sound more American. I was friends with two Irish brothers and, like kids do, we'd hang out at each other houses and do kid things. I didn't make any kind of connection at that age but it seemed like their parents were alwaus a little cooler and stand-offish to me than the Irish Catholic frinds that came by. I'm part Irish and I was baptized Catholic but since my parents never made a big deal about nationalities (my Dad was adopted so I still don't even know what half of me is) and we never went to church and I was in a (gast!) public school, it didn't count for much. One of my first girlfriends was Jewish and I got the same kind of chilly feeling form her parents. In my early teenage years, I became more aware of different nationalities and words like "jewboy", "dago" and "spic" became a regular part of my vocabulary. My parents had always taught me that recism is wrong, but then again, Mom did get a tather worried look on her face when a black meter reader came to the door.

It didn't take very long for me to realize that judging people by where their ancestors came from is stupid. Not only referring to blacks as "nigger", but also when the rare black kid would transfer to our school and everybody and their brother would rush to be friends with them. Never mind if he's a flaming asshole, he's black and aren't I liberated and hip for having a negro friend! I also started getting steemed at all the lunkheads walking around with "Kiss Me, I'm Italian" t-shirts or "Irish-American" jackets. Why the fuck would anybody be proud of their ancestory? It's like being proud of having a nose or something.

These days, everybody's saying that blacks and women and homosexuals need to be proud of who they are because they've been oppressed for so long. I agree and disagree with this. On one hand, blacks, women, homosexuals and any other members of our society who basically get treated like shit need to stand up and bitch about their situation and not be ashamed or feel weird about how they are. On the other hand, I think it just makes things worse in the long run because people tend to get pompous and self-righteous when they start being proud of what they are instead of who they are. It also causes a lot of the back and forth shit. In Chicage, a candidate for mayor says "this city needs a black mayor". Imagine a white man saying Chicage needs a white mayor. He'd be hung up by the balls. I know, I know, it is a different situation. Still, giving black people the edge will not make up for years of oppression and let's face it. Black mayoral candidates can say whatever they want but something like one out of four black males in the city of Chicago will still end up in prison by the time they're 25, black mayor or no black mayor.

What I'm saying is that you can change "women" to "womyn" and "negro" to "African American" but what the fuck is that bullshit semantics doing to change the situation? If these asshole politicians and so-called "leaders of the oppressed" like Gus Savage and Professor Griff would concentrate on improving a fucked up situation instead of furthering their careers, maybe some real progress would be made.

Anyway, I was at work the other day and some loudmouth lily white assfaces was whining about black people moving into his neighborhood. "The property values will plummet", he practically sobbed. The sad thing is, it's true. The funny thing is that the only reason they'd drop is 'cause all the white people would panic. It would be one hundred percent their fault. Tough shit. You don't like black people moving into your neighborhood then you get the fuck out cause this is still America, not South Africa.

Also, I'm sick to fucking death of this anti-nazi crap. Nazis are too easy to hate. They're few in numbers and rarely have the balls to defend the diarrhea that dribbles

from their potty mouths. If you wanna stop racism, start with yourself. Then move on to people around you. "Nigger" isn't funny. If you sit there and accept a racist joke, you're 10 times worse than any nazi cause you're too fucking weak to speak your convictions. Or maybe you're just too weak to even have them. That's all.

I am a college graduate now! Yes Tim, I passed calculus, and after all these years of bitching and complaining about school ruining my life it's over - so what did I do? Well, I'm now working toward my Masters Degree in environmental biology which brings me to the perfect transition before I launch onto my soap box for this month...

Subject of the day: The logging of old growth forests in the Pacific Northwest. While global attentions are focused on the Amazon Basin rain forest, half the world away - I was vacationing in Seattle, Washington a place in our own biographical backyard. Since I have the rainforest such a plug last year - todays lecture is dedicated to the spotted owl and the recycling of paper products. Each year hundreds of thousands of acres of forest is clear cut in the Pacific Northwest. In only a few of the areas are seedlings replanted so that the area may be re-forested some day. I know this because as my plane flew south over the mountains I saw virtual unregulated rape of the forest. Thousands of holes were visible from the air. These are areas of clear cutting from Seattle for starters - buy or make a canvass or burlap tate bag for your groceries. Do you realize how many pounds of paper bags you can go through in one year? Not to mention those annoying plastic bags that are so common now - those things just take up multitudes of room in the land fills - so supply your own bag - or if you're just "too cool" to be seen with a canvass tote bag - reuse the bags they give you next - recycle your newspapers - every community has a center where newspaper can be dumped off for recycling. The same goes for other paper products as well.

When you buy typing paper - look for brands that are recycled - they will probably tell you so on the label - If not, call your local office of Greenpeace and they could probably give you better, more complete information.

When containers are involved - by glass, it can be recycled easier than wax cartons. Finally when collecting flyers or other junk mail, don't just toss the paper away when you have absorbed all of its information - use it as scratch paper. I know that the Max R n R crew does this (or used to anyway). I can collect dozens of flyers at a gig in one night - I should never have to buy a pad of paper again.

To Portland, Oregon I did not see any vast expanse of untouched virgin forest - every part from plane to horizon had the horible scars of clear cutting.

The disaster was not just aesthetically abominable, but ecologically despicable as well. Many animals depend upon the resources of an old growth foest to survive - the spotted owl is the most famous as of late. Salmon depend upon the streams of the area to reach their spawning frounds - they don't do to well if their waters have been polluted from the muddy run off of eroded land. The logging industry in the area I was staying was particularly rabid as well. A restaurant in a logging community I dined at sported a sign which read "we support our timber industry". You're either part of the problem of part of the solution." Photos of lumber jacks posing with their felled quarry adorned the walls - much like those old photos you see of men posing with their guns over the bear they just shot. I was sickened by this attitude. But on the other hand these people are entitled to make a living. Although a good deal of the wood is exported to Japan (a country with a crappy environmental record to say the least). There are many things we can do in this country to help conserve our dwindling resources - and that is recycling.

So there you have it folks, clear cutting (environmental rape) and some practical ways to help alleviate a small part of the damage.

Once a resource is gone it may never be the same again... my grandchildren have the same right as I had to be able to enjoy the forest and to see animals in their natural habitat - not just in zoos. We are but tenants on the Earth. We think we can conquer nature but the victory is short lived. I don't want to have to pay the price of the greediness of others. I'm willing to give up certain luxuries in order to save the quality of the Earth - are you?

Next time I feel inspired: The paper industry, dioxin, and PCB's are your paper products potential hazards?

First off let me extend a sincere thanks to Tim for requesting that I do this column. It is an opportunity I have longtime hoped would befall me.

All customary backscratching aside, I shall move ahead with the topic of the day - taboos. Taboos being those things which we will cast into the position of pariah or of being completely unacceptable without truly giving attention to the various factors and conclusions of the matter at hand, taboos being those things predefined as evil by the status quo and the will of the masses. Taboos being, in the case of hardcore and most underground music, the complete antithesis of what we have set out to achieve.

I would imagine I should be a tad more specific. It has been my experience time after time in recent years that often times the hardcore scene or some segregated sub-genre of that scene habitually renders blanket judgements on a number of so-called moral or ethical matters, and while I believe quite strongly that there are matters in life which offer us cut and dry moral equations, this is far and away the exception and not the rule. More often than not an issue or a method of operation will differ in its implications from situation to situation. It is my belief that in a musical community supposedly based on the developement of the individual, things should be handled accordingly.

The following are matters which I will most likely deal with in greater depth in future columns but which definitely pertain to today's topic.

Hardcore music and so-called major labels. An issue which has directly affected my life in recent years. Are we selling our music down the tubes? In the minds of many free thinking, open minded individuals who have given much thought to the issue, we are. I respect their opinions. It is the belief of many that capital within the hardcore scene must be recycled, that we need only one another on an insular level to continue to exist and that when underground musicians sign contracts with major labels or corporations that money is taken out of the productive self-supporting scene and funneled down to companies interested only in making money.

The points mentioned above are credible conclusions but are all too often accompanied by forgone conclusions that are unfair, brought about by short-sighted taboos that are in principle the same type of tools that made McCarthyism the nightmare that it was. All too often this issue is treated as some simple math problem...music plus advance money equals music made for money. It is always easy to subscribe to the blanket accusation or the habit of applying one unbending standard to all artists signing to the majors. The major label taboo allows us to ignore the fact that many an artist actually believes in the age old 'reach more people' addage, that many an artist has reached more people though the majors (yes, I am aware of many who have done the same independently), that many people like myself have done such business with the belief that demand for one's own work could be used as leverage to (in however small a way) reform the manner in which artists' creative freedoms are treated in the bigger music picture. It is not my point to argue soundly for one side or the other but rather to give notice to the fact that our self-created taboo makes it likely that the truths of one side will not be heard. Blanket accusations of greed have done a disservice to the individual decision making process on this issue which deserves close attention.

Straight edge, (a term which I feel has become largely a coward device to express individually formed aversions to drug abuse) has spawned many an unfortunate taboo. It is becoming both a cornerstone and a wrecking ball to the future of hardcore music when it should be neither. For some it has been all too easy to go along with a group perception that drug abuse is uniformly indicative of a certain character, one that is weak, dirty, morally bankrupt, and self-hating. Likewise, it has been the equally stupid habit of others to view all those who would even so much as employ the term straight edge as being male, self-righteous, homophobic right-wingers bent on the rejection of others and the view of the self as saviour. (at this point I'd like to thank Lookout for their pointless and amazingly ABC Newslike, one sided reviewing of "A Thought Crusade" and its lyrical content). Indeed, it has become the dominant trait of both sides on this wrongly group-oriented issue to falsely define the lifestyles of the opposition. Again we obey the taboos and do ourselves a disservice.

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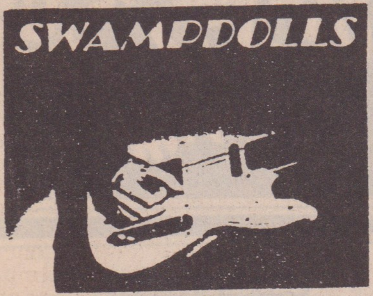

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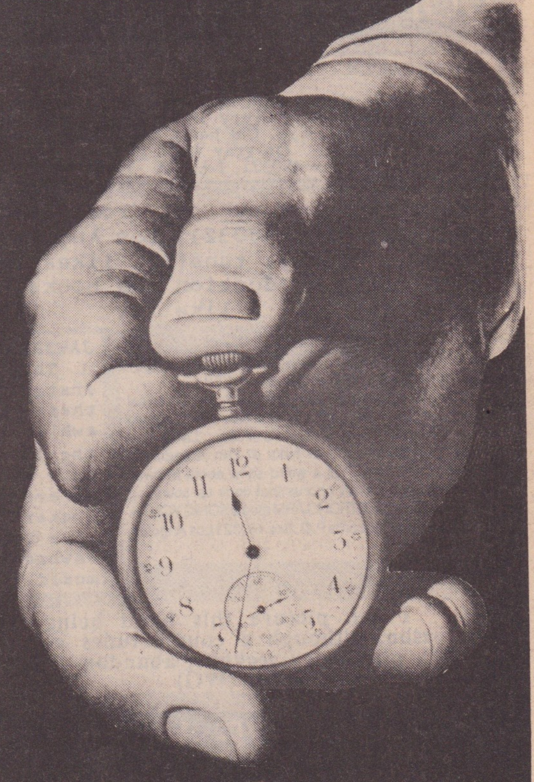

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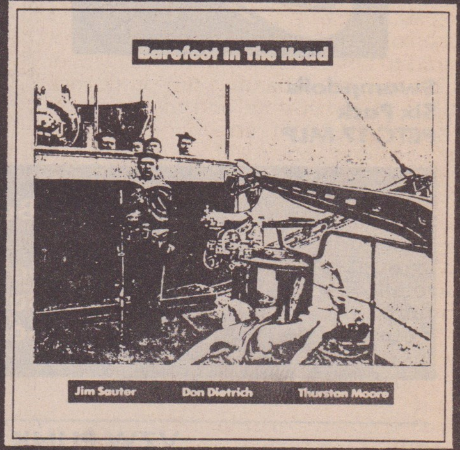


DON'T BELIEVE WHAT YOU READ

JAWBREAKER - "Whack & Blite" EP
Definitely a band with their own ideas. Combining the sensitivity of contemporary DC post-HC with the pop sensibilities of their So. Cal home, this trio has distinction and self-confidence. On gray vinyl. (TY)
(Blackball, PO Box 480321, LA, CA 90048)

JAWBREAKER-BUSY(7"): Much in the same vein as their previous 7" (reviewed last issue) Jawbreaker amaze the listener through two songs this time around. Still retaining their individualistic melodic hardcore style, they are (were) a force to be reckoned with. (JM)

I must say I really enjoyed JAWBREAKER!! They are traditional hardcore with a lot of UMPH! I admired the singer/guitar player, he really seemed to be having a good time. In fact, judging from their antics, the whole band seemed to be having a good time. My only disappointment was that Al's wouldn't allow an encore. Everyone wanted one too! This band is absolutely worth the admission price wherever they are playing!

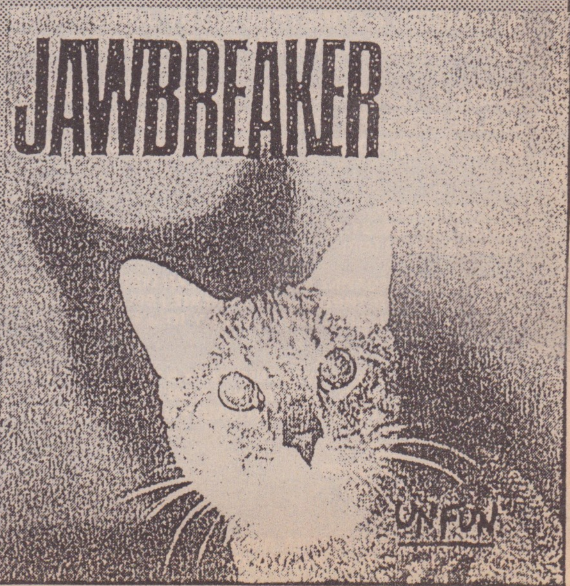
JAWBREAKER, "Busy" 45, from Shredder Records, POB 480321, Los Angeles, CA 90048. Catchy, tuneful, likeable punk with crisp production and hooks that won't let go. I like it! (Z)

Shred 5: JAWBREAKER "Busy" EP — I freak on this. Great, very melodic hardcore from L.A.

JAWBREAKER - "Whack and Blite" 7"EP
Three songs on grey marbled wax, a cool optical delight pattern in the center of one side which comes complete with a lyric booklet and a sticker. "Lawn" and "Crane" are both fast with hints of Zen Arcade era HUSKER-DU. "Eye-5" is a weird song about freeway freakouts with a groovy chorus that ends up sounding something like NICE STRONG ARM meets SONIC YOUTH. -*Evan* (BlackBall Records P.O. Box 480321 Los Angeles, CA 90048)

JAWBREAKER- Busy 7" (Shredder)
This just blew me away. Instantly I had to have more than these two songs. It took me awhile to place the likeness of the first song. Finally, it hit me. Husker Du. Yeah, kinda like an emo-pop-hardcore band. If Huskers were from D.C., they might have sounded like this. I think Jawbreaker is awesome, great music. Wonderful.

I can picture this band being from D.C. for some reason, although a couple tunes remind me of HUSKER DU, plus more reckless, abandon. "Shield Your Eyes" is a catchy tune. Good. (WG)



BELIEVE WHAT YOU HEAR

JAWBREAKER - The "UNFUN" LP $6 plus postage from Blacklist, 181 Shipley St., S.F., CA 94107. $2 for the "BUSY" 7 inch. $2.40 for "The World's In Shreds" Volume 2 with "Shield Your Eyes" by JAWBREAKER. Include 90c postage 1st pound U.S. SHREDDER RECORDS C/O BLACKLIST MAILORDER

Punk rock as the basis of hardcore. Something which goes flatly denied by an increasingly large amount of people, people who are held firmly in the grasp of another short-sighted taboo. One which enables the further homogenization of a genre which exists at its best as a razor sharp edge of individual creativity constantly cutting paths for music and other arts as a whole. Fear of hardcore's attachment to roots which are now presented to this scene's young as a time of purely mindless bottle breaking and outrageous fashion do an injustice to a form of music that needs to maintain its acceptance of the individual, cutting against the grain to survive In short, what is to be gained by the adherence to a rejection of freakishness? Indeed, while it might seem an extreme pair of analogies it was at one time a freakish concept to employ a horseless carriage and to envision the public wearing of pants by women. Abandon the punk rock taboo. It does you no good and belittles one's ability to separate the good from the bad about the past for one's self.

In reading back across this editorial it seems that it might come across as being a bit scrambled and out of focus, perhaps giving undue time to trivial issues. Allow me to capsulize by saying that it seems to me that we have allowed our musical and artistic community to become based or rather focused on the rejection of various sects and platforms rather than the individually identified opinion and the setting of one's own marks.

"Make your decisions, and make up your mind, piss on what's easy, depend on what's right", get self-righteous as all hell and quote yourself. Take care.

All right, I take it back, I didn't mean to sound like I was complaining about all the letters I get, not that you guys would care anyway.

I'm still getting as much mail as before, if not more; the only difference is that now most people start out their letters with an apology like, "I know you're a busy guy and you don't need me wasting your time, but if you'd just write me out a personalized version of your life story and how it relates to the history of punk rock, with footnotes, please, then maybe I won't tell all my friends that you're a poser geek who doesn't really care about the scene."

But I'm starting to worry, actually; do you realize how long it's been since anyone has written to MRR to complain about me? Meanwhile here's Ben Weasel, who's only been doing a column for a few months, and already the MRR Letters Department has had to open up a special "Ben Weasel Is An Asshole" section. And in case you don't know Ben, let me tell you, he's loving every minute of it.

I guess I've changed, though, because I don't get the same satisfaction out of having everyone mad at me that I used to a few years ago. I still like to see my words get reactions, and there is a certain art to making people so mad that they make complete fools out of themselves. The trouble is, when someone gets completely overtaken by anger, or any other violent emotion, the chance of his or her learning anything from the experience is practically nil.

And learning is what this is about, even if you thought that beer, slamming, and mohawks didn't have a hell of a lot to do with education. Most of us who are into this punk rock stuff for the long haul keep at it because we inspire each other, and because we are in turn re-inspired by the constant waves of new energy that keep springing up from kids (of all ages) all over the world.

Speaking of energy, I was thinking about stars the other day, probably because I saw myself called one in some fancy art magazine. Well, not just a regular star, but a "punk rock star," whatever that is ("They sure don't mean because of your band, do they?" asked my brother, who doesn't hesitate to bring me back to reality whenever he feels it necessary).

No, I'm not sure what they meant, I guess probably that I've got a big mouth and I've been shooting it off long enough for some people to notice me, but that's not my idea of what a star is. This may sound corny as fuck, but to me a star is something or someone that gives off energy, specifically heat and light. The best example would be the big star that lives closest to us all, aka the sun. Unlike many of our more down to earth stars, the sun never asks for a guarantee before doing its show, it doesn't get strung out on drugs or rape teenage groupies, and you can be pretty sure it won't end up on some cheesy talk show or hawking adult diapers or athlete's foot powder on late night TV.

But people can be stars too, and not just in the Hollywood sense of the word. Almost all of you probably know someone who's a real star. He or she might not be famous, but somehow every time you see them or hear from them you come away feeling a little bit better about yourself and just being alive. You've heard the expression, "(S)he's got a sunny disposition"? That's what I'm talking about. Someone where you look at their face and can't help smiling. Maybe it's because they're clowning around or telling jokes; maybe it's just because there's this good feeling shining out from somewhere inside them.

Like my friend Gabe, for example. He's my idea of a star. I hardly ever see him because his mother's keeping him locked up in the house ever since he got busted for pot, even making him take home piss tests, and if that wasn't bad enough, she even made him go with the family to see Paul McCartney last month (talk about cruel and unusual punishment; someone oughta call the ACLU). And he also has to go to Catholic school, which from personal experience I can testify is the intellectual equivalent of a medieval torture chamber.

So I only get letters from him, but even under his unpleasant circumstances, he puts forth more happiness than most totally "free" people (myself included). Opening a letter from him is like having the sun suddenly pop out on a cloudy day (not that I have anything against clouds, don't get me wrong).

Of course we're conditioned to expect our stars to be bigger-than-life celebrities, so we often don't notice people like Gabe, and by the same token, we're often so awed by someone who is really famous that we never realize that they more closely resemble a black hole, i.e., they suck up energy rather than giving it off.

Ever notice, for example, how certain people, famous or not, are always performing, and that the minute they don't have an audience they start to shrivel up? Like the guy who's loudly telling everybody about how many colored vinyl 7"s he's got in his collection or how many chicks he fucked last week, and when he realizes that nobody fucking cares keeps changing the subject trying to find something that will impress you?

Speaking of impressing people, for a long time I had the idea everybody else thought Henry Rollins was way cool and it was just me who was somehow missing the point of his "art." Especially his poetry, oops, I mean "spoken word;" everybody knows poets are all fags and we certainly know Hank isn't one of those. At least he seems pretty determined to make sure such an idea would never enter our minds.

It's quite a cliché to suggest that someone who's constantly calling attention to his own masculinity is probably pretty insecure about it, but since Henry's hyper-macho act is about as clichéd as you can get, I guess it's all right to bring it up. Anyway, the underground scene is full of strutting and preening little roosters like Slapshot's Mr. Choke and the Cro-Mags' Harley Fucking Krishna, and as long as they perform their *¿quien es mas macho?* male bonding routines somewhere other than in my presence, I'm not that inclined to worry about it.

The latter two individuals, who no one is ever likely to accuse of being overly endowed intellectually, are pretty much a joke anyway except in certain jock-o-rama circles, but Henry R. can speak in coherent sentences and was even in a band that used to be good. So I think he does get taken more seriously. But lately I've started to getting almost as many letters making fun of Studly Hank as I do the big baboon Choke Slapshot himself. This, needless to say, I find encouraging.

There's a reason, by the way, that Henry Rollins has been on my mind, and it's not his "I am one heavy dude" artsy-fartsy antics; hell, his two-fisted, hairy-chested man act wouldn't last him halfway through a Patsy Cline record down at the Laytonville cowboy/redneck bar. But there's this story that's been going around for a while; I've heard several versions of it, and none of them make Hank look too good. Maybe it's just a vicious rumor, like the kind that dogs all of us punk rock celebrities, but I've heard it enough times to think there might be something to it. If anyone out there knows more about it, please fill me in.

According to this story, Henry, in the course of doing one of his shows, became abusive of two guys in the audience who happened to be holding hands, suggesting that they "go do that in the bathroom," and also demanding to know (I'm not sure whether this was the same incident or not) whether there were any "fags" in the audience.

Now in any sizable crowd there are almost sure to be some people of varying sexual orientation, including some full-on "fags," and if they paid the ten or twenty bucks Henry is pulling down these days, I can't begin to imagine why that would bother him. Maybe he's aware that certain homosexuals are attracted to the broadly exaggerated masculinity he projects, but there's a simple solution to that: Henry could try act-

ing like a normal human being.

But if it's really true that he singled out two guys innocently holding hands (and what other way is there to hold hands?), then he's a sick motherfucker. Not because he was picking on people for being different — you expect that of the junior high school mentality Rollins so successfully traffics in — but because every day in this country people are attacked, beaten, and even killed by uptight bigots who can't stand to see anyone relating in a way that doesn't conform to mainstream heterosexual society.

I doubt that Henry Rollins would ever himself physically attack someone for being homosexual, but he doesn't need to; someone who wields as much influence on impressionable minds as he does bears a great deal of responsibility for what kind of ideas he's putting forth. Look, this is not some kind of abstract intellectual bullshit I'm talking here. I once knew a kid who when he was 16 years old was beaten to death because he had his arm around his friend. That was 20 years ago and I haven't forgotten. In fact my stomach's getting a little queasy right now just thinking about it again. Every time you call someone a fag, every time you make fun of someone because they don't express their manhood or womanhood in the way you think appropriate, you're helping to make sure some other kid somewhere is going to get his head kicked in or his body broken or his life snuffed out before he even has a chance to start living.

Like I said, maybe Henry Rollins never said or did any of the things people have told me about. Maybe he loves homosexuals, maybe he's even one himself. If I could spare the money and thought I could put up with listening to him for an hour, I'd go to his next show and stand in front of the stage holding hands with my boyfriend to find out for sure (well, actually I don't have a boyfriend, but being that I'm such a studly dude, I'm sure one of you guys would be thrilled to volunteer).

But if Henry really told those dudes to go hold hands in the bathroom, I have a real simple answer for him: fuck you! Holding hands with somone you like is cool. Why don't you recite your goddam poetry in the bathroom?

And now if we can move on, I have one more lovely human interest story for you this month. It's about a human sleazeball by the name of John Nady who owns a couple of night clubs here in the San Francisco Bay Area (the Omi and the Stone, if you're interested).

Now Nady is the guy who invented the cordless electric guitar. As a result he's a multi-millionaire. A few years ago, he announced that he was going to open a new club, just as a hobby, you understand, because he didn't need the money, so that up-and-coming young musicians would have a place to play. As a bonafide member of the music press, I was invited to the grand opening, and got all this hype about how he was doing this for the scene. The "scene" turned out to be cheesy rock-metal, and unless you were big time, you had to pay to play. Bad enough already, right? I mean here's a guy who's already got more money than most of you will ever have even if you work your asses off all your lives, and you, who probably have to get an after-school job just to afford a chintzy guitar, have to give him money so you can play music at his club.

But wait, it doesn't stop there. If you don't come up with enough money, either in ticket sales or cold cash by the night of your show, Nady's fucking goons steal your band's equipment and hold it for ransom! I've just heard of two punk bands who mistakenly got involved in playing at the Omni who are now missing some or all of their guitars and amps. Doesn't it give you a warm fucking feeling about the music business? About capitalism itself? How about the whole motherfucking human race?

A mile or two away from the Omni, on the other hand, is a place that goes a long way toward restoring your faith. I'm talking about Gilman, of course, something I haven't mentioned in a while. Maybe I should have, because I keep getting letters about isn't it too bad how Gilman closed, and how come it didn't work out, etc. Well, dudes, Gilman isn't closed, it's as great as ever, and hard as it may be to believe, there *is* life after Maximum Rocknroll. It's been a year and a half since the magazine pulled out of the project, and despite many obstacles and much chaos, there have been two and often three shows almost every weekend since then. Hardly any of the original people are still there; in fact almost the whole cast has been recycled several times, but the energy keeps welling up from somewhere, and the most amazing venue in the history of punk rock, if not rock and roll itself, somehow keeps on going.

I just thought you should know that, and you should also know that there are now kids all over this country and others creating venues and scenes based on the same values. So if you or your band want to go to the Omni and get ripped off by some sleazy multi-millionaire, go ahead; just be aware that you have a choice. And next time you walk into Gilman, or your local non-profit alternative club, take a good look at the kid watching the door, or running the sound, or picking up the garbage. Take a good look, and then smile: you're in the presence of a star.

Gen. PIG CHAMPION Noriega

The same decade that brought you cocaine and the Milam recovery center brought you "Depends" and "Tucks." If you can't hold your bowels in anymore, I think it's time for you to get B.O.'d on the Reading railroad.

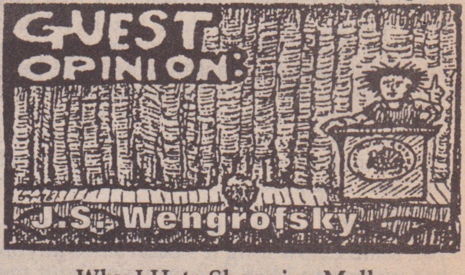
First of all, if it's a little urine leakage, who cares about a little piss in your pants? I'd rather have a wet spot in my pant's than wear a fucking diaper, wouldn't you?? I like the commercial that shows the elderly woman jogging... what the hell are you doing jogging if you can't even hold your bowel's in? Jogging in a diaper? Oh boy.

Diapers versus colostomy bag's? That's a toss-up there. I don't like the idea of carrying shit around. Hole's Dad had that done. He had his whole fuckin' shit-tube jerked down his asshole and sewn shut... he just puts a cork in there... he doesn't shit in a toilet anymore, he just pulls the cork out and drains it into the sink.

And I guess there's all kinds of pleasant things that happen. When you wear the bag there's seepage from the intestines; it's a really strong acid for breaking down food that is pretty much gone by the time it gets to your asshole, but being that far up in the chain of command, the stuff seeps... SEEPS around the outside and literally burns the shit out of the skin around your hole — that's something to really look forward to!

Can you wear a diaper and be happy? Well, for the One in One Thousand — make that One in Ten Thousand — old person who deserves to live, if it makes life more comfortable then so be it. I wouldn't want to lose the control of my bowels. The urine I could handle, but if I was shitting my pants I wouldn't like the smell. **I FOR ONE DO NOT ENJOY THE SMELL OF MY OWN SHIT.** Everybody pisses in the pool, but have you ever seen a turd in the swimming pool? I still say my old trick from grade school was the best one yet: Go into the cafeteria, put 15¢ into the machine, pull out a BABY RUTH and take it into swimming class... a chocolate covered PAYDAY would be really good, but they didn't have those back then. When no one's looking, throw it into the pool. I've actually done this before... Tell everybody, "OOOOH LOOK!!! Somebody shit in the pool!" Which everybody does... about once a month somebody would really shit in the pool. When everybody's going, "OOOOH, A TURD, A TURD," you yell, "I'LL GET IT!" Then dive down and come up with that half masticated thing in your mouth with the chocolate running down. That was always a great stunt; I got laugh's from that for years. Try it some time.

I remember at my old grade school there was this old venerable custodian that everybody loved. His name was Frank. Never heard him swear, he always talked in a real slow voice . He was probably an alky... or some freak. He was an old fucker. I'll never forget, I went into the bathroom one time just as he had been called there... some kid (or two, or three) had shit all over the floor, had smeared it all over the walls, and that old fart just flipped out! That guy was cussin' a blue streak! It's always cool when you're a little kid to hear an authority figure come unglued. He was at his wits end, 'cause it had happened 3 or 4 times that week. I remember him taking me out of the bathroom to one side... and he really seriously wanted me to see if I could find out who was doing it. "Do old Frank a favor." He wanted to catch some kid in there and just... well, I KNOW I WOULD if I had to clean up somebody's shit all the time. I don't think anybody wrote FUCK on the wall with their shit though.....

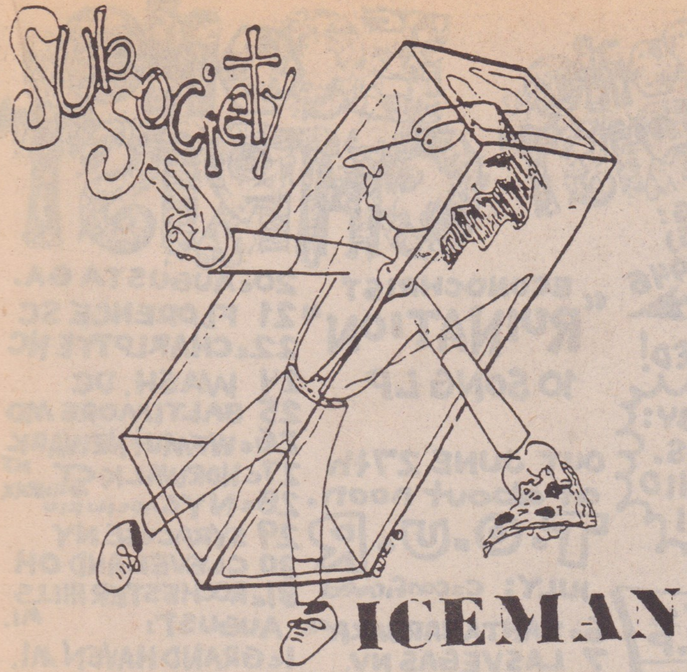


Why I Hate Shopping Malls and Why You Should, Too

__Mall:__ *a usually public area often set with shade trees and designed as a promenade or pedestrian walk.*

__Maul:__ *to injure by beating: mangle.*

Shopping malls are houses of illusion. They are conceived by the same marketers as Disney World and other theme/amusement "parks." The lighting, the colors, the costumes the sales people wear, and so on, are all devised to convey illusions. Malls do not



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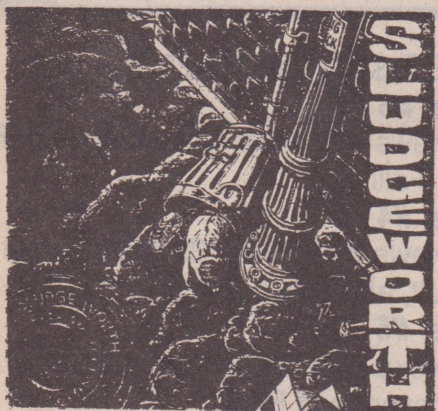

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have little stores. They are not new versions of "downtown." They are not like parks. And they are a poor substitute for green grass and clean air.

Let's begin with what is most obvious. Shopping malls contain "chain stores." What this means is that although the physical size of them may be small, the capital behind them is BIG. They are parts of large corporations. This may not bother you. What may bother you is that they are the enemy of the entrepreneur. Those of you who think of capitalism as a vehicle for people with new ideas and initiative should recognize that these monoliths are set on the destruction of the independent shopkeeper. Big fish eat small fish. Furthermore, as enterprises, these vast, bureaucratic, planning machines are not the place for much entrepreneurship. Even Joseph Schumpeter recognized this and called it an "atavism" between mores and structures.

When they have succeeded in trouncing independent retailers, we have a situation which approximates monopoly. For the buyer, this has three primary repercussions. The first is higher prices. A capitalist who has no competition will raise prices as high as the market will bear. That is, to the point where people can barely afford their products. The same principles hold that quality is likely to decline as well. Another consequence of monopoly retail is a narrowing of the variety of available commodities. There are stores in southern malls with one shirt on the shelves. You merely walk in and find your size.

Shopping malls are not at all like the "downtown" areas of old. They represent its demolition. Downtown is not just the place where you can set up shop if you save enough. It is also the place where people can freely exchange ideas. It is a localized center of discourse, where community is forged and expressed. Shopping malls are the second closing of the commons. They are the end of localized culture and communication. Where downtown areas have centers and parks that are open for free speech, for example, malls are owned by large corporations. These corporations then decide not only who can set up what shop, but they can remove and bar access to anyone who says what they disagree with. In this way, they are well suited for social control. They are also well suited for monitoring people. All of these stores have cameras which record who enters, what they do, and what they buy. Many of these cameras are hidden so that we don't even notice we are being watched. We are also told to accept this invasion of our privacy.

Shopping malls are intended to appear as "parks." In fact, they are not like parks in two important ways. As described above, access to them is not regulated by communities. They are also different from parks in that they are indoors. This is not only linked to their potential for social control, it also sends us a certain message; the environment is something "out there." It tells us that we can do without clean air and green grass because just as they are destroyed by the greed of others, their greed will help us to adapt. We already have accepted "sun screens," chemicals to spread on our skin so we don't get cancer from the radiation let in by holes in the ozone layer. But "sun screens" are not for everyone. Those of us that don't like "sun screens" can just go to indoor tanning salons. Is this adaptation? In like fashion, we can merely engineer office buildings with windows that don't open and shopping areas without windows at all. Is this adaptation? It can also be called ignoring something. Ignoring breeds ignorance, but at least it saves us from looking at acres of asphalt parking lot and remembering the beautiful woods that were destroyed for it.

The environment is not something "out there." It is the place where we live. When Exxon spills oil, when toxic and nuclear waste is produced, when garbage floats back on our beaches, when the "greenhouse effect" gives us warm winters it is the equivalent of someone taking a shit in your bed. Then, you are sold products so you can "adapt." The Earth is a beautiful place. it's a shame we're fucking it up. As Greg Gaffin wrote, "We're only gonna die from our arrogance."

What does all this mean? Radicalism is not the willingness to use violence. It is the understanding that things can and ought to be different. Being radical is more than this, it is lived. In this society, a meaningful vote is the way we spend our money. Of course, it need not end there...

Gardening with Eugene

John Oswald. That's probably not a name that too many MRR readers are familiar with. He's a musician, but not of the slamdance variety. His recording PLUNDERPHONICS would normally not be reviewed in this magazine. However, he has run into as severe bit of trouble, resulting in the fascistic destruction of the remaining stock of this fine CD release, thus bringing him solidly into the MRR line of interest after all.

John is an old friend, and has been messing around with other people's music for years on his Mystery Tapes series. He tends to hack up, deconstruct, reconstruct and mutilate anything he can get his hands on. In this way he is part of a musical movement that has been going on for centuries, in that classical composers as well as folk musicians have been known to use little bits as well as big chunks of other people's materials in order to create new works. as part of the entire concept of music about other music, one can create a variety of statements and musical reactions simply by quoting something the listener is sure to recognize, then fucking with it.

"The invention of the tape recorder and all its various formats meant the type of composer who did this stuff no longer had to rely on organizing groups of players to duplicate bits of music meant to be lifted from. Now you could work in tape, cutting up, slowing down, speeding up. Thus I was able to lift Ringo Starr's famous drum lick from "Why Don't We Do It in in the Road" and slam it on the end of my orchestra piece, "The English Channel." I was filled with fear of the Fab 4 suing me, which of course never happened. This type of musical creation is so underground, remote; and a good side of this is that the people you swipe from are too busy running down their own games to even bother noticing your little antics. Unlike the little dance band that sued the Fab 4 when some of their swinging clarinet sounds were mixed into the end of "All You Need is Love"!

The advent of sampling has made it even easier to steal other people's stuff. The airwaves are full of this kind of thing now. It, along with every other new development, is the source of endless debate. Remember when they thought video machines would destroy the movie industry? The way television was supposed to destroy movies?

I remember getting PLUNDERPHONICS in the mail just around Christmas time, and I couldn't listen to it until I unwrapped the CD player that was waiting under the tree for me. Everyone laughed over the cover, which presented what seemed like an altered color xerox of Micheal Jackson complete with a pussy!

Most people seem to think it is this image, and not the music contained herein, which upset the Micheal Jackson management/lawyers, prompting them to lobby the powerful Canadian Recording Industry Association into taking action. When I talked to Oswald in Toronto in March, he explained that the Canadian laws made it easier for Jackson and company to stomp on him, in that they are allowed to pressure the CRIA into taking action, whereas in the USA they would have to come after Oswald themselves.

Either way you are talking about a battle between a megamegamultimillionbuck organization and one unpretentious starving artist who lacked the financial resources to take this complicated copyright battle to court.

The CD we are talking about features more than a dozen little pieces of music, each created completely from someone else's work. The Micheal Jackson piece chops some of his stupider songs together, and is funky and asinine. The collection of James Brown grunts and groans quilted together on another piece is brilliant. The heavy metal piece might even appeal to MRR readers, whereas the jazz piece where the sounds of several musicians who actually never played together are meshed together by Oswald is marvelous. Another highlight for many listeners is the Dolly Parton sex change operation, accomplished by slowing down a tape of her singing "The Great Pretender." It goes on and on.

It is, as I have pointed out, not the only example of this type of copyright mayhem on the market. However, it is Oswald that has been chosen to be picked on. Nobody really knows whether Micheal Jackson has actually heard or seen this piece. I tend to think not. Micheal Jackson has an army of lawyers who protect his interests and fragile psyche by sparing him such agonies, I am sure. And they are none too bright, either. Oswald described someone from the opposing side calling him up and asking if they were indeed Micheal Jackson samples on the CD, since they had listened to it and were not sure, to me a shocking example of how stupidly some people listen to music and how little they hear even when they are paid what a lawyer gets paid to sit down and listen.

The president of the CRIA, a fellow named Brian Robertson, said PLUNDERPHONICS "...demonstrates the vulnerability of the recording industry to a new technology. He took sampling fifty times past what we've come to expect. All we see is just another example of theft."

Are you ever driven into practically a blithering rage in an effort to make an intelligent, calm response to somebody's state-

ment? This is how Mr. Robertson's comments affect me.

From my understanding of the copyright laws in the USA, one has to prove that the material in question has indeed been pirated by showing musical examples, and that the sales of the original piece of work are thus diminished by this new, ripoff piece. We've all seen coverage of this kind of thing, right? For example, a jury was satisfied that George Harrison did not come up with the melody of "My Sweet Lord" all by himself, but were not satisfied that the stock rhythm and blues riff called "Ghostbusters" was actually lifted from Huey Lewis' "I Want a New Drug."

In the case of Oswald, there is no doubt the material involved was stolen. DDDDUH! After all, why else call it PLUNDERphonics. But as for Oswald enroaching on Michael Jackson's commercial market, gimme a break!

First of all, how could anybody possibly sell more copies of Micheal Jackson? Isn't he satisfied by now? What I feel is that the market for PLUNDERPHONICS is totally seperate one. You do not have Michael Jackson fans rushing out to buy it, thinking it is a new Jackson recording.

In fact, it is impossible to buy PLUNDERPHONICS at all. Concerned from the start about copyright laws, Oswald never sold a single copy. Copies were distributed free to libraries, radio stations, reviewers, friends, etc. Oswald in turn encouraged people to make their own copies of the work, and the CD itself was manufactured without the screening device preventing good quality copies from being made, common in most of the compact discs produced these days.

Although I admire Oswald's stand, it is not what I would have done. I would have sold the shit out of it, because I believe it is a perfectly honest piece of musical work that should be rewarded. And as it turned out, this didn't prevent the CRIA from coming after him and in the end, demanding that all the remaining copies of the CD as well as the manufacturing parts, be destroyed.

This is what Oswald was forced to do. Bringing in the image of burning books, of course, because this is what has happened. Big business interests and the legal system in which the rich are allowed to protect their riches while the nonrich get to twist in the wind makes it perfectly easy for a piece of music to be destroyed under our very noses in a so-called democracy!

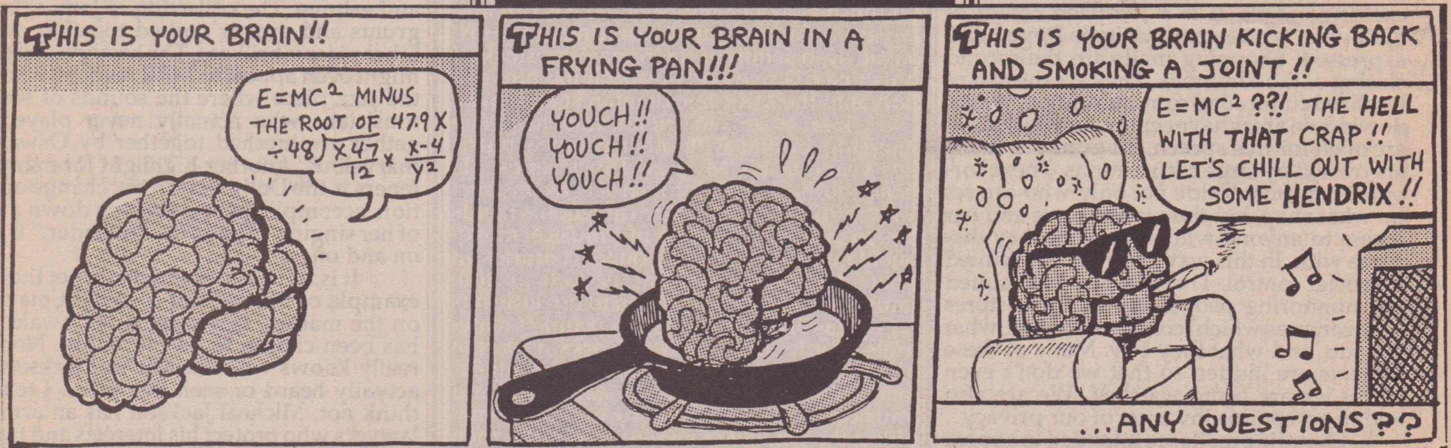
Of course the music itself really cannot be destroyed. Even now, if you would like to hear PLUNDERPHONICS, there are interested parties who will make you a cassette! In exchange for a blank C-90 and postage (85 cents to the USA), an organization called Tape Beatles will run you a copy, write them at: P.O. Box 8907, Iowa City, 52244.

The type of music this represents goes on, with many of its practicioners calmly breaking the law every day. For example, I would legally be required to contact Johnny Cash and secure his permission to put new lyrics to "Ring of Fire" for my song "Johnny Cash in the Phillipines," and although he did write "Ring of Fire" and I have tremendous respect for him, why should he have any control over what I do or choose to say? Luckily, I am so unpopular that nobody cares.

Oswald told me that the CRIA would have been happier and perhaps not said a thing if instead of using tape and sampling technologies he had hired all his own musicians to recreate the music involved, even though it would have sounded exactly the same. The absurdity of this point of view, like the memory of a good comic sketch, makes me laugh at the oddest times, but at the same time sums up the basic problem artists of Oswald's nature are going to have when they come up against bureacrats who just do not get or 'grok' the nature of what it is they are doing.

I believe that Oswald eventually would have prevailed in court, but I certainly do not question his judgement in deciding to avoid this circus. After all society might not be ready to accept that not only will people avidly listen to and buy records, certain members are driven to go home and mutilate it to create even more enjoyable listening experiences. And there is a good side even to this kind of thing. To me, the thought of the CDs being destroyed is a perfect part of the PLUNDERPHONIC saga, as futile an act as the burning of a bale of marijuana, the confiscation of a truckload of porno mags at the Canadian border or the banning of Stanley Kubrick's anti-war film "Paths of Glory" in France for decades.

And in the resulting furor, people start to pay attention to John Oswald and think about the musical movement he is part of. Look—I managed to get him into Maximum Rock and Roll! Just because he got in trouble.



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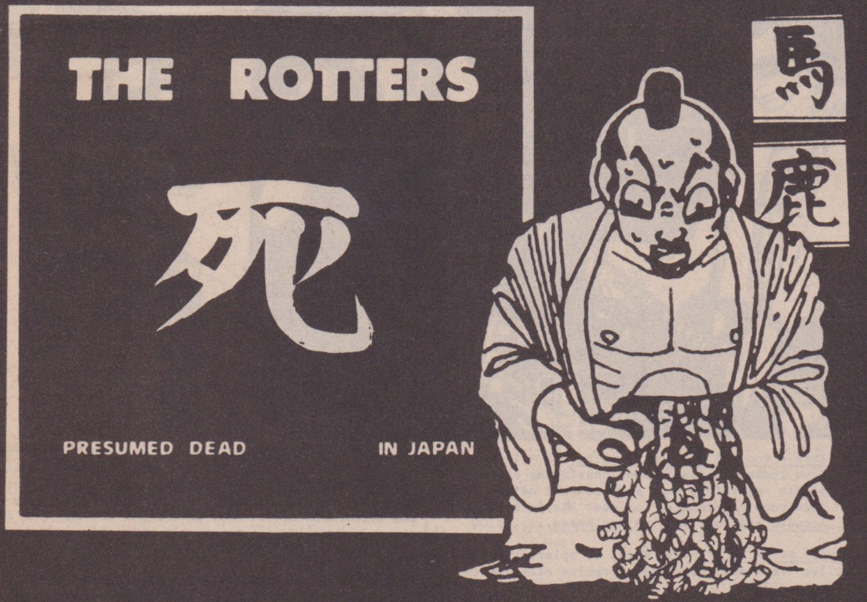
No KKK! No Fascist USA! one-year subscription just $6.00; 1 issue $1.00; bulk distributors (10 or more) pay 50 cents each, you keep the rest!

PLEASE SEND US ANY INFO YOU HAVE ABOUT NAZI SKINHEADS AND OTHER RACISTS SO OUR DATABASE CAN STAY CURRENT.

Anti-Racist Hotline: 415-330-5363 Use it!

John Brown Anti-Klan Committee, 220-9th St.#443, San Francisco, CA 94103



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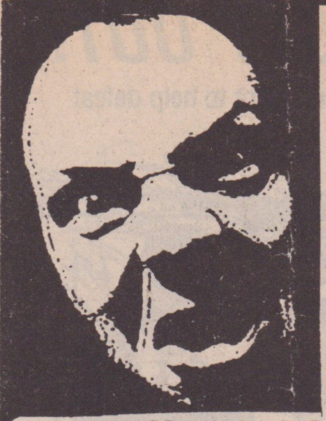

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The Accused LP will be out in about a month hopefully. The Derelicts 7" will be out about the same time with the T.F.L. 7" soon afterwards. The European version of the Accused LP is out now. We are now selling some of our record collection to get all this vinyl out sooner. Check out stuff listed in the classified as well.

:SALE: Fugazi 7" Subpop version with special cover Catbutt-64 Funny Cars , Derelicts-Bullet for.. Strechmarks-Who's in Charge AOF-Wait ,Poison Idea-Getting the Fear 12" Beastie Boy-Polly Wog Stew 7" Mudhoney-Touch me(1st press black vinyl) Dope, Guns, and Fucking III ...in US only!!

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Artist	Title	size	Price	Country	weight
Anti-Establishment	#14	print	.25	USA	2 oz.
Art Police Comics	VOL. 17 #1 Spring 1990	Print	1.20	USA	2 oz.
Black To Comm	#17	Print	3.60	USA	7 oz.
Bullshit Unlimited	#7	print	1.20	USA	4 oz.
Cometbus	#24	print	1.10	USA	6 oz.
Echo Line	#1	print	1.00	USA	2 oz.
Endless Struggle	#12	print	.65	Canada	3 oz.
Factsheet Five	#35	print	2.15	USA	7 oz.
Mothra Effect	#1	print	1.20	USA	2 oz.
Picture This 'Photozine	#2	Print	.60	USA	2 oz.
Punchline	#5	print	1.00	USA	2 oz.
Two Tone Story	Two Tone Story	print	.70	UK	2 oz.
U.K. Resist	#2	print	2.40	U.K.	3 oz.
Unscene	#1	print	.60	USA	3 oz.
Wajlemac	#8	print	.95	USA	2 oz.
What Wave	#18	7",prir	4.80	Canada	7 oz.
Wordburger	#10	print	.35	USA	2 oz.

NEW RECORDS AND TAPES

Artist	Title	Description	size	Price
A//Solution	Butterfly	raspy vocaled bone crunchin	7"EP	2.00
Agnew, Rikk	Yard Sale	2 Songs,Blue Vinyl, head bop	7"	1.90
Allison, Matt	Hard Look at Perfect	trascendental pop w/ help fro	7"	1.80
Anhrefn/Last Rough Ca	Soft Lights/Loud Guitars pt. II	totally wonderful punk w/ sup	LP	6.00
Arsenal	Factory Smoke is a Sign of Pr	pounding Big Black/Chrome t	12"EP	4.85
Asta Kask	Aldrig En	even more great melodic Swe	LP	7.15
Asta Kask	Med is Imagen	great melodic swedish harcor	LP	6.25
B.A.L.L.	Ball Four	Kramer & Fleming & more co	LP	5.55
Beat Happening	Black Candy	garage induced dementiated p	LP	5.10
Big Mistake	Big Ego	cool goofy/introspective DIY I	7"EP	2.40
Bomb	Happy All The Time	More of their painful psych/	LP	5.10
Brood	Since He's Been Gone	all femme 60's garage psych-	7"	1.80
Burst Appendix	Fly	Germany's answer to Alice D	LP	4.80
Cantankerous	Cantankerous	Hard Core with intelligent lyr	7"EP	2.00
Cows	Effete & Impudent Snobs	thick, dense infectous wall of	LP	5.80
Cyclops	2nd Son Of Poseidon	PHC members do instr. prog-	7" EP	2.70
Didgits	Hornet Pinata	great new immensely rockin,	LP	6.15
DNA	A Trip to....	heavy, forboding dark Swedi	12"EP	6.25
Eskoria-Tza	Eskoria-Tza	good, tight, well produced eu	7"EP	3.90
Filler	MYHC	lst 7"-re-released as 12"-sar	12"EP	6.75
Filler	No Aims No Desires	Totally great powerful melod	7"EP	3.25
Frightwig	Phone Sex	more of a straight-ahead rock	12"EP	4.20
Fugazi	Repeater	more o' that multi-rhythmic a	LP,Cas	5.75
Furnace Face	Let Down Your Cool	Minn. guys do cool funk/punk	7" EP	1.85
G-Man	Youth Shock Brigade	well produced straight ahead p	7"EP	2.40
Generic	For A Free And Liberato S. Af	more great tunes w/ info on	7" EP	2.05
Generic	The Spark Inside	anything but their name- fron	7" EP	2.05
Germs	Forming	repress of 1st single w/ diffe	7"	2.50
Gingerbread Men	Happy Squirrel	weirdo updated 60's sound w	7"	1.80
Go Team	July	one slow, one fast of their sp	7"	2.10
Go Team	March	weird garagey pop	7"	2.10
Go Team	September	more spaced out garagey pop	7"	2.10
God Bullies	Dog Show	tongue in cheek grunge weird	LP	5.80
Hertzainak	Amets Prefabrikatuak	later period Clash type soun	LP	7.80
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Honeybunch	Hey Blue Sky	melodic, dreamy pop	7"	1.80
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King Missile	Mystical Shit	boho neo-folk humor/satire	LP	5.55
Kingsnake Roost	Ground Into the Dirt	US only release, intense skon	LP	5.80
Kingsnake Roost	Things that Play Themselves	US pressing #2, even more n	LP	5.80
Krixhjalters	Evilution	strident, insistent melodic mu	LP	6.85
Lee Harvey Oswald Ban	Lee Harvey Oswald Band	Buttholes meets Das Damen?	12"EP	4.85
Life Cycle	Myth & Ritual	Crass type femme vocals st	7"EP	2.40
Love Child	Love Child	dense, arty Dinosaur Jr. -ish	7"EP	3.00
Mayfields	Deeper than the Ocean	extremly melodic britpop ala	7"	1.80
Mega City 4	Awkward Kid	Hit single #4 from these tun	7"	3.25
Mega City 4	Miles Apart	excellent Buzzcocks-ish po	7"	3.25
Mega City 4	There Goes My Happy Marriag	12" version of 7"- same son	12"EP	6.75
Mega City 4	Tranzophobia	An entire LP of tremendous t	LP	8.90
Midnight Men	Mondo Teeno Experience	77' punk/sixties psychedelia,	LP	5.40
Mink Capital Terror	What Secret Power	intelligent Mn. core' w/ the b	7"EP	1.80
Moral Crux	Salmagundi	Live versions, previous relea	CASS.	3.30
Moving Targets	Burning In Water	powerful & tuneful Husker/E	cass.	6.00
Ogras	Mordsgrisar Ar Vi	good swedish midtempo, craf	LP	6.55
Pailhead	Don't Stand In Line	Don't Stand plus Ballad from	7"	2.15
Playground	Sleeping Dogs	Pounding, loud, harsh, post-p	12"Ep	7.55
Rat Patrol	Rat Patrol	fast strong hardcore	LP	7.50
Red Letter Day	Last Night	good rockin' punk, comes wit	7"	2.65
Reverb Motherfuckers	The 12 Swinging Signs Of The	weird, goofy, noise/grunge/a	LP, cas	5.10
Rise Above	Rise Above	Belgium straight edge	7"EP	2.35
Satan's Sadists	Black Dahlia	fuzzy, minimal noisy garage-	2x7"	3.90
Satanic Malfunctions	Disgrace to Humanity	blazing political thrash w/ no	LP	4.80
Scrawl	Small Mouth	their third rockin' folk/pop L	LP	5.80
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Seven Seconds	Blasts From The Past	repressed classic tunes	7"EP	2.00
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Sixten Rdelos	Sla Alarml	Swedish melodic, slower & p	LP	6.85
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Starvation Army	Execution Style	longtime OH punkers do grea	LP, cas	5.10
Subvert	The Madness Must End	Heavy Duty Power-charged	7" EP	2.40
Suicide Kings	Fist Fight	NY Dolls type stuff from S.	7"	2.40
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The Pooh Sticks	Formula One Generation	Poppy w/bubblegum lyrics. S	LP	6.00
Thee Hypnotics	Love in Different Vein	Loud, Stoogey, grunge-rocki	7"	3.25
Three Legged Dog	Sniff This	one straight ahead punker, tw	7" EP	1.80
Tijuana In Blue	A Bocajarro	Another great album, cool me	LP	7.80
Tijuana In Blue	Sopla, Sopla	GREAT! super anthemic, cho	12" E.F	7.20
Tube Bar	Tube Bar	recorded phone coversations	LP	4.50
Txor Romorro	Se Os Va a Caerelpelo	good strong punk	7"EP	3.90
UK Subs	Motivator	the Subs, still crankin' them	12"EP	6.00
Uptight	Uptight	well done HC from SC	7"EP	2.40
V/A	Maanalainen	Finnish comp. w/Sub, Unborn	LP	9.30
V/A	Voice of Europe	w/ Kina, Instigators, Political	7"EP	3.60

Welcome to the Scumpit

By East Bay Eric

"An atmosphere of complete tension" is the best way to describe the Gilman St/MRR swap and the latest one, April 29 was no exception. A scumpit it was, with hordes of vinyl junkies reveling (or should I say drowning?) in a Goldmine of scummy punk/hardcore gems, the records that make a collector's life on this earth more pleasant. But also many confused/ disoriented souls wandered through the sea of squalor unable to afford nor having the high power trade items used to pick for the high ticket items that they lust for. And I'm sure hundreds of people who read about the last swap in the scumpit or just heard of it and couldn't make it to California were lusting for the same gems that were mentioned or just left to the imagination.

So at this swap I while I was conversing with the various dealers and taking notes on the prices for this scumpit I decided that I should mention the addresses of the more serious dealers/traders to help you collectors get in contact with people who might be able to connect you with your more serious wants. But after looking/asking around I decided not to list all the dealers because: a) Some just lacked the selection, b) Some did not want to be listed, and c) Many were just people trying to get rid of their own collections and wouldn't have the longevity of the other dealers. So I narrowed it down to the four best dealers at the swap, 2 of them are professional dealers, and 2 are collectors that have good selections of items for trade or sale. I think between these four that you can get that record that has been keeping you up at night or at least start up your connections in the marketplace.

Unfortunately they being "professional" dealers/collectors they sell things at "market value" so don't expect many deals here, I'm just trying to expose some easy outlets for those who don't know how/where to look for the vinyl they have been having trouble finding. So here are some lists of records and their prices at the swap followed by the name/address of dealer and some info on the type of stuff they sell.

BIG BLACK - "Headache" 12" (ltd. in black vinyl bag): $100
MISFITS - "Beware" 12" EP: $225
ROCKS - "You're so Boring" (Aus.) 7": $175
BALONYHEADS - "I'm a Drunk" 7": $60
DOA - "Disco Sucks" (Sudden Death) EP: $65
NEGATIVE TREND - 4 song EP: $100
FUN THINGS - "Lipstick" (Aus.) 7": $225
NERVEBREAKERS - "Girls Girls Girls Girls Girls" 7": $40
DEEP WOUND - EP: $50
ZERO BOYS - "Living in the 80's" EP: $150
The above records were doubles for sale or trade by: ERSKINE WOOD/ 2261 Market St. #242/ San Francisco, CA. 94114/ (415) 255-8178. Erskine is a San Francisco based collector. Send him your want list, and I'm sure he'll send you his. I don't know if he still has these for sale or not so write for more info.

MOTORHEAD - "Ace of Spades" 7": $40
DICKIES - Nights in White Satin" US (w/ banned "Klan" ps): $60
RAMONES - "Sheena is a Punk Rocker" (Jap.) 7": $175
DAMNED - "Stretcher Case Baby" 7": $60
SAINTS - "I'm Stranded" (orig. on Fatal) 7": $60 (I bought this one!!!!!!)
X - "Adult Books/ We're Desperate" 7": $65
PAGANS - "What's this shit called love?" 7": $50
NEW YORK DOLLS - "Stranded In the Jungle" (Jap.) 7": $165

BODYSNATCHERS - "Let's do the Rocksteady" (French) 7": $25
BUZZCOCKS - "Promises" (French) 7": $65
The above records were being sold by the Berkeley based MOD LANG. MOD LANG specializes in the above kind of records, and seem especially good for getting cool import pressings. They deal mostly with English bands, but they are slowly starting to acquire more early American punk. Besides that they have good records and fast mailorder service and I highly recommend them. Call or write them at MOD LANG/ P.O. Box 10111/ Berkeley, CA 94709-0111; or call Mon-Fri. 10am-7 pm at (415) 526-8777.

D.R.I. - "Dirty Rotten" EP 7": $95
MINOR THREAT - "Out of Step" (silkscreened ps): $500
SCREAMIN MEE MEES - 7": $75
THE EAT - "God Punishes the EAT" EP: $75
NECROS - 4 song EP ("Sex Drive"): $450
BIG BOYS - 4 song EP ("Frat Cars"): $200
MUDHONEY - "Touch Me I'm Sick" (Subpop): $75
RANDY RAMPAGE - 12" EP: $50
DICKS/BIG BOYS - "Live at Raul's" LP: $50
THROWING MUSES - 10": $125
Anybody has that has attended any of the Gilman swaps are probably familiar with these guys, and their wall of high priced ultra-rarities. But no matter what the price no one can deny that they deliver the goods when it comes to rare American punk/HC records. Besides the super-rare stuff they have a Mod Lang like selection (although not half as good), they seem real mysterious in person but they can be reached at: S and S RECORDS/ P.O. Box 803/ North Hollywood, CA. 91603. Send them your want lists.

RAZAR - "Shutdown Countdown" EP (Aus.): $92
BIG BOYS - "Where's My Towel" 12" EP: $110
DICKS - "Hate the Police" 7": $135
NECROS - 4 song EP ("Sex Drive"): $295
STIPHNOYDS - "Afraid of the Russians": $52
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HUGH BEAUMONT EXPERIENCE - "Cone Johnson" EP: $185
PSYCHO SURGEONS - "Horizontal Action" (Aus.): $115
I can probably tell you more about ROB NOXIOUS than any of the above dealers because I've been buying/trading with him for a good 2/3 years.
So I'll just say that he says to write or call him with your wants/ trades/sells and that he specializes in finding records for people. As you can see by the above selections he has super-rare US stuff as well as the ultra-rare Aussie recs. You can contact him by writing or calling: ROB NOXIOUS/ 17901 Denvale Circle/ Huntington Beach, CA 92649. Or call: (714) 840-7373. And speaking of NOXIOUS, in a few months look for the "<u>A NOXIOUS and GENERIC PRICE GUIDE FOR THE TOP 800 PUNK RARITIES</u>". By yours truly and MR. Rob. On a last note, those of you in the Bay Area should look out for the new record store being opened by MRR this (?) month which will have a very good used selection of rare punk/HC gems for sale or trade (Trade or bid only for any item priced over $20.00), and remember if any of you want to get rid of your collection in one big lump contact Tim. Fuck Bleeker Bob's!!!!!!!!!!!!!!!

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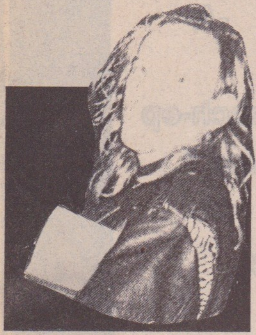
WHATS THE SCOOP?

By Alisa Schulman

This month's question:

How do you feel about capital punishment / the death penalty?



Max, age 28, Bay Area, CA

"I think that anybody who would want to give someone the death penalty should be subject to the death penalty. Because I think that before you can ask somebody to die, you should be able to be ready to die yourself."

Bill, age 24, San Francisco, CA

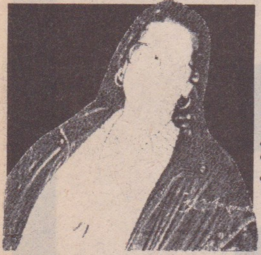
"I think it's awful. I think it's barbarous. I don't think there should even be any prisons, really...sure, I'd just let the criminals all run around."

Dale, age 22, San Francisco, CA

"I think all those crooks in the Capitol should be punished!"

Alex Schaeffer, age 15, Oakland, CA

"I don't think they should have it, because it's pretty useless killing someone just because they killed someone else. I think what's done is done, and it doesn't matter all that much if they killed someone...even though it is bad, life imprisonment is the most that they should do."



Maggie Moticka, age 18, Santa Rosa, CA

"If it's for rape, yeah. They should cut their balls off! Let 'em suffer... If it's intentional murder, with a plan to kill someone, then I think they should die. But otherwise, nah..."

Kelleen McClendon, age 19, Santa Rosa, CA

"Well, 'an eye for an eye,'...you have it! If you set out to take another's life, then you basically have already made the decision to take your own. Because it's something you're going to have to live with in your mind for the rest of your life anyway, so why live?"

Mike Smith, age 32, Belvedere, CA

"I think it's dumb. I think they should build a big prison, out in the middle of the desert, and put all the people on death row in there, and just make them rot their lives away instead of actually killing them. Because no one has the right to say who should die, except for me—'cause I'm God! And I rule everything!"

WHATS THE SCOOP?

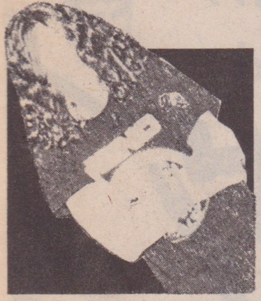
Stephanie, age 18, San Francisco, CA
"I don't know! Part of me says that it's totally wrong, and then I put myself in the place of someone who's been victimized by a murderer, and if I were in that place, my first thought would be 'have this person killed.' But I know it's wrong, and the state, of all people, doesn't have the right to put people to death, so...I don't really know what to say. I guess it's wrong."

Russ, age 21, Boston, New Orleans, San Francisco
"I think it's utterly fucking ridiculous! I generally don't have any kind of great love affair with governments, and it's just another prime example of governments fucking with people. Like they impose their own little morals on people by saying 'hey, you fucked up so we're gonna kill you.' But that's their own version of what's fucked up and what isn't fucked up."

Yak, age 18, San Francisco, CA
"I think that it's not good. Because I don't know that some day I might do something that could give me the death penalty. I wouldn't want to get the death penalty. You never know what's in store for the future!"

Kevin, age 24, Pittsburgh, CA
"I'm all for it—I like it. If you kill somebody, you ought to be killed, no questions asked. There are certain circumstances like self-defense, sure, but it you commit cold-blooded murder, you should die."

Alyssa, age 15, Benecia, CA
"If you kill someone, I think you should die. No matter what. Because you've taken another person's life."



Ken, age 21, Benecia, CA
"If someone kills someone, they should die too. They should suffer. Let them take the rap."

Mike Spencer, age 24, Berkeley, CA
"When it all boils down to it, I'm against it. But something that needs to be more in the public eye are the victims' families. Not that it's going to bring them back, but I think that their losses are pretty much forgotten about. I am against the death penalty, but people do need to remember the victims. I read an interview with the family of the two boys (killed by Robert Harris) and it was gut-wrenching, it was very sad."

P.S. Mike Stand wanted his name printed in MRR!

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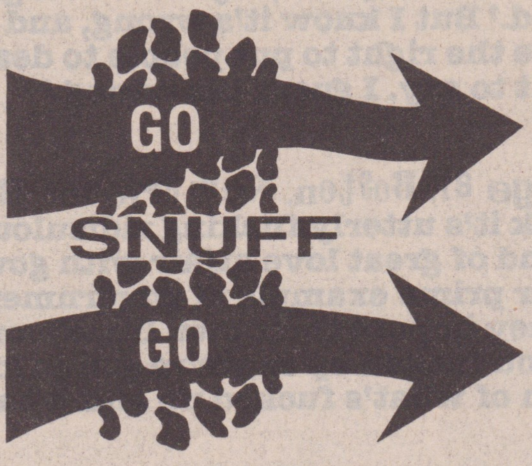

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3. (601) 544-5030.
4. Small to medium.
5. Lodging yes, food maybe.
5. % of door.

1. Dead End Productions
2. 3253 Hillcrest Dr #214, San Antonio, TX 78201
3. 512-736-0728 Raul or 512-523-0639 Scott
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6. Either percentage of door or guarantee

1. Splat! Productions
2. PO Box 172, Preston PR1 7BE, England
3. 0772 555541, evenings (Gaynor)
4. 250-300 people (2 venues)
5. Can provide lodging and/ or meals, as long as we're asked in advance
6. No guarantees, but travel expenses and a percentage of the door are the usual

1. The Unicorn
2. (bookings) Kerry Pries, 2804 tomarza Ct., So Milwaukee, WI 53172
3. (414) 764-9767 - Kerry; (414) 224-0123 - the Unicorn after 8
4. 150 people shows are all ages
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1. Flesh Hammer Enterprises
2. 1026 C Woodson Rd Baltimore, MD 21212
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2. c/o Winthrop Ct., Zion, IL 60099
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MRR NEWS

PUNK RECORDS TO DISAPPEAR?

See beginning of columns section

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

Racists take note:
ARE WHITES LOSING OUT TO BLACK GAINS?

By Joel Wing

The 1980s were a tumultuous time for the African American community. After years of struggle, African Americans believed that they had finally overcome America's racism and could enter the mainstream of society. This belief was even more strongly held by whites, some of whom, a la Donald Trump, believed that African Americans had more opportunities than whites. Charges of "reverse discrimination" by whites were an example of this growing notion. The 1980s, however, proved that both the African American and white communities were wrong in their beliefs. As the facts show, African Americans are far from equal to whites, and in some fields, the state of African Americans has declined.

Both African American and white family incomes rose during the 1980s. In 1980 the average family income for whites was $31,447. By 1988 white family income rose to $33,915. This amounted to a $2,468 rise in white family income. African American families also encountered increases. In 1980 African American families were making an average of $18,196, and in 1989 they were earning $19,329. From 1980 to 1989 African American families saw a $1,133 increase in their income. (Ben Wattenberg. "The Society Woes That Won't Go Away." U.S. News & World Report, 1/22/90) Although both groups had increases in their incomes, the gap between the two was of considerable measure. From 1980 to 1989 the difference between average African American and white family incomes increased from $13,251 to $14,586. The percentage difference between African American and white family incomes remained stagnant during the same period at 57%. That is, during the entire 1980s, African American families made only a little over a half of what white families were earning. When compared to the previous decades, this stagnation in the African American-white ratio in family income represents a decline.

Throughout the 1970s African American families made anywhere from 60-65% of what whites earned. In 1975 and 1978 the gap in African American-white family incomes closed to the narrowest margins in American history of 65% and 64% respectively. (Alphonso Pinkney. The Myth of Black Progress. 1984) Since that time, however, the gap has increased. Comparing 1975 with 1988, the figures show that African American families have suffered an 8% decrease in their income when compared to whites.

African American per capita income has been another problem area. In 1980 white per capita income was $11,820 compared to $6,897 for African Americans. The ratio between whites and African Americans stood at 58%. In 1988 white per capita income had increased to $13,896, and African American per capita income stood at $8,271. (Ben Wattenberg. "The Social Woes That Won't Go Away." U.S. New & World Report. 1/22/90) This represented at 1% increase in the gap between African American and white per capita incomes. As with average family income, African American per capita income had been higher during the 1970s. In real terms, African American per capita income had declined in the 1980s.

In almost every other area, this gap between whites and African Americans is apparent. The annual health "report card" issued by the U.S. Public Health Service in 1990 showed that African Americans have shorter life expectancy, higher homicide rates and higher infant mortality rates than whites. African American males have an average life expectancy of 65 years, which is seven years less than white men. African American women live five years less than white women. In 1987 the homicide rate for African American men stood at approximately 58 deaths per 100,000 as compared to less than 10 per 100,000 for white males. This made the homicide rate for African American men almost seven times the rate for white men. The infant mortality rate for African American children was 17.9 deaths per 1,000 live births in 1987, more than twice the white rate. (Christopher Scanlan. "Nation's health score-card: Minorities trail whites." Sacramento Bee. 3/23/90) None of these facts are new to America, and have been widely known for years. The fact of the matter is that the government, and the society as a whole, have not put any effort in alleviating these gaps. Instead, under the Reagan administration, the government cut programs meant to address these problems. This contributed to the decline in the African American community.

Other studies provide further statistics on the gap between African Americans and whites. The National Urban League estimated that in 1988 African Americans were unemployed at a rate 2.2 times greater than that of whites. In March 1988, the Bureau of Labor Statistics reported that African American men suffered from double the unemployment rates of whites, with white male unemployment at 7.6%, and African American male unemployment at 18.6%. According to the Center on Budget and Policy Priorities, a Washington research group, one in three African Americans were living below the poverty level in 1987. The number of African American children under 18 living in poverty stood at 45.6% in 1987, a rise over 1960s and 1970s levels. (Bill McAllister. "The Plight Of Young Black Men In America." Washington Post National Weekly Edition. 2/12-18/90)

Besides declining health and income, African Americans continue to face traditional forms of white racism. A study recently released by the University of Chicago found that affluent and middle class African Americans suffer from continuing housing segregation. The study found that African Americans, despite their income, continued to live in poorer neighborhoods because housing segregation had prevented them from moving elsewhere. (Gregory Lewis. "Blacks still suffer from segregation, housing study says." S.F. Examiner. 3/30/90) This contradicts the belief that class is more important than race, as some have tried to argue. This line of thought holds that African Americans and whites have achieved racial equality, leaving class as the main barrier within American society. The University of Chicago study shows that rich African Americans are treated with just the same racism as poor African Americans. Thus, race continues to overcome class in racist America.

Another study, released by the University of California, stated that African American students were being steered away from classes aimed at preparing students for college. (Deb Kollars and Bill Walker. "UC panel: Stop steering blacks away from college." Sacramento Bee. 3/1/90) Denying African Americans a proper education has been a mainstay of America as African American slaves were first kept from reading, and later were forced into inferior schools by segregation. As the University of California study portrays, this practice continues today.

These are both examples of the racism that African Americans have historically faced at the hands of white America. Along with such "covert" means of racism, African Americans are the target of increasing "overt" racial attacks throughout the United States. As several recent studies have noted, racial attacks have been on the increase during the 1980s with the murders in Howard Beach and Bensonhurst being the most prominent in recent months.

All of these facts and studies point to the myth whites have sought to portray about African American equality. The African American community continues to have health and income standards at half of below that of whites. African Americans still face segregation and physical attacks due to the color of their skin. Whites have worked to make this situation worse as "reverse discrimination" cases have cut back programs such as affirmative action in businesses and schools that were meant to make up for the years of white racism. The Reagan administration also worked to limit the gains of African Americans as they appointed conservative judges who would rule against race related cases and cut back social programs which adversely affected African Americans more than whites. As the figures presented here show, whites who believe that they are suffering because of African American "gains" haven't the faintest conception of reality. As we enter the 1990s the gap between African Americans and whites can be expected to increase. It is only recently that African Americans have begun to realize that the goals of the civil rights movement have not been met. It is up to them whether they can ever achieve any form of equality with whites, as African Americans can expect little help from white America.

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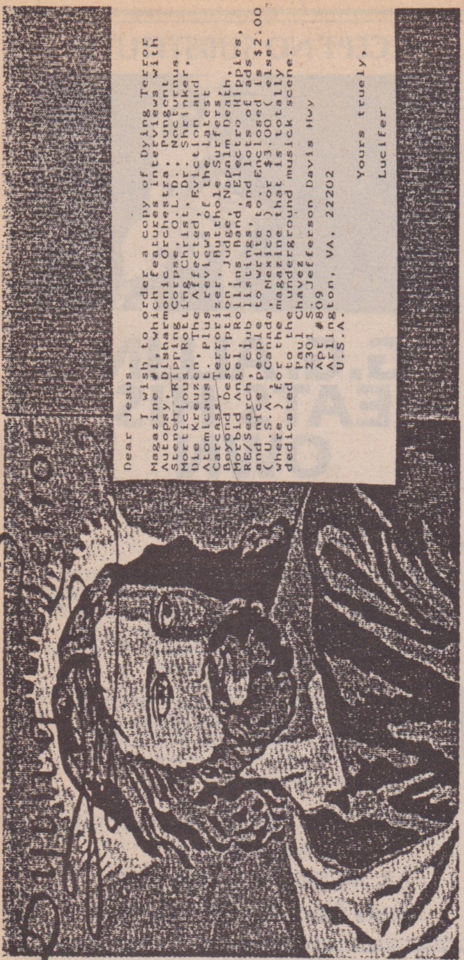

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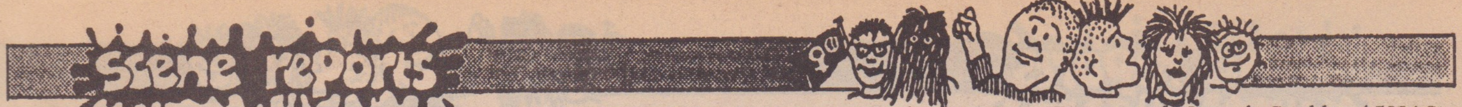
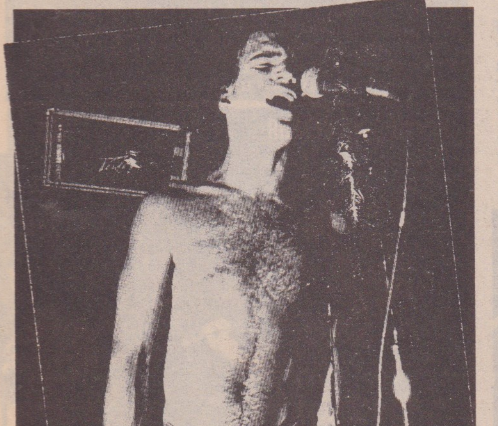


Montreal- Bienvenue, and whut it is, bro! I've only been reading MRR for a few months, but twice I've seen reports from the Toronto area under the general heading 'Canada'. Who is it that's leaving the 'Toronto' heading off these reviews? Anyway, this here report is written with the intention of heading off any further development of the myth that anything and everything of any importance in Canada centers in ol' Hogtown...

Or is it? The question often put forward is whether a scene actually exists right now in Montreal. Sure, the music environment was thriving just a few years back, as any owner of the Primitive Air Raid compilation will tell you. But now the punk drive has given way to crossovermania. Montreal is the homebase of Voivod, DBC and a whole slew of speedmetal squadrons ready to advance over the entire continent. Definitely a change for Montreal, otherwise known as Disco Capital Of the World. Make no mistake, this is the town that canceled a date on the Who Reunion Tour for a lack of ticket sales, an achievement that can not simply be written off as a sign of good taste, tempting though it may be.

Montreal is a funny place; it's a bilingual city (unwillingly, though -- bilingual concerts are few and far between), but it's also a multi-ethnic community, yet you wouldn't know it judging from the mostly white makeup of the underground crowd. Francophones and Anglophones don't always associate with each other -- the French speak English to the English, the English speak English to the French... nothing's changed, really. A bit more cooperation would be welcome, but the current political climate, which has resulted in a law banning the use of English from outdoor signs, makes stronger unification very difficult right now. Rest assured, however, the English community is well entrenched, thus the surplus of Anglo acts here presented.

I mentioned earlier the predominance of crossover, and its effect on the local scene. Solos abound, but the prominence of THE RIPCORDZ and other new acts promises to put a dent in the tremolo arm oligarchy. It's also of note that the short-hair set holds little prominence locally there's nary an X'd hand to be found; the only real straightedge band of note, ALTERNATIVE INUIT, disbanded a while ago. As it was, they were trying to shed their straightedge image. Also, the few fascist boneheads around have little influence on anyone, and I, for one, am thankful for such modest blessings.



DOUGHBOYS
P. Shawn Scallen

Right now, all eyes in the scene are closely watching to see what happens to Reargarde magazine. Reargarde is a tabloid distributed free in Montreal, Toronto and many smaller Canadian markets, an all-purpose fanzine that is slick yet snotty, depending on the whims of the contributors. It is also a valuable media outlet that countless underground acts, most notably bands in the Montreal area, have come to rely on. Alas, it seems that debts are finally catching up after five years of hammering away, despite a compilation album and a government grant (a request for renewal was turned down). As of press time, another issue was in the works, and a plan was underway to send issues to members of Parliament as a representative of Canadian Culture (as opposed to, say, Music Express, a Canadian music magazine aimed squarely at the American market). More on this as the situation progresses.

Call it a state of flux; the last few months have been marked by the breakup of several veteran bands, as well as a few fledglings destined for greatness. The most notable loss is that of DEJA VOODOO, the sludgeabilly duo, whom many credit as pioneers of the whole Montreal scene -- their garage/punk/etc. label, Og Records, however, continues to thrive. (While I think of it, that's Box 182/ Station F/Montreal, Quebec H3J 2L1). Also on the casualty list is HIGH YELLOW (high voltage punk-funk that could have easily thrashed the reformed Red Hot Chili Peppers), SONS OF THE DESERT (the pop/ska kids you could slam to) and THE GRIFFINS (the little pop-rock engine that couldn't, but bloody well tried harder than a lot of folks). Also there are the breakup rumours now hovering around the heads of the pop punk combo THE ASEXUALS. Ah, but I rant too much -- the future beckons!!! And leading the way are such fine little groups such as ME, MOM, AND MORGENTALER: an eight piece that's really packing 'em in, with their ska/pop/polka/punk/waltz/whatever musical smorgasbord, and one of the best live shows around. Incidentally, the name refers to a famous Canadian abortionist... Matthew Fraser/ 1556 Van Horne/ Outremont, HZV lL5.

BIRTH DEFECTS: a punk combo hailing up from Laval way (north of Montreal) who have been active in scene unification, such as a recent gig with Quebec City's ONIX and Ottawa's THE TRAPT. Their demo, Setting Our Own Path, veers from an early Replacements sound to good ol' hardcore (so I'm told), and I've heard a lot of good things about them. Correspond via 295 4th Street/ Laval, Quebec/ H7N 2A6.

AMERICAN DEVICES: still kicking after 12 years, a band who leans more in the direction of old Wire: they describe themselves as "post everything," which is as good a summary as anything. They plan on recording a new album; meanwhile their Decensortised LP is still available. Rick Trembles/ PO Box 693/ Stn Tour de la Bourse, Mtl H4Z 1J9.

DBC: this is one of those speedmetal bands I was talking about at the beginning of this thing, and their albums Dead Brain Cells and This Universe are decent samplers of the coming onslaught. Super-tight live, PO Box 1451/ Stn. H/ Mtl H3G 2N4.

BLISS: I almost put these guys on the casualty list till I ended up seeing them gigging with a new singer. Sometimes it is good to procrastinate on an important project, it seems their demo tape featuring the former frontman Iain Cook wailing that ginkycore thang is yours courtesy of Mike Stevenson, PO 30X 91/ Succ. St. Henri, Mtl H4C 3J7.

HUGE GROOVE: they formed, broke up and have re-formed in a year's span. Good thing, too -- pile-driving rock'n'roll from the right side of MOUNTAIN (which reminds me... everything in this report, unless stated otherwise, is meant to be positive, O.K. Also, I've tried to compile as many addresses as I could; otherwise, it's up to the band to send something in, 'cause I'm overdue on this thing as it is...) SATAN'S LANDLORD: they opened up for GWAR and joked about just coming off a tour of Europe, and I took it seriously. I'm so ashamed. This is glam punk with tongue planted firmly in cheek, recently immortalised in their debut vinyl, Beezelbabes (hold the phone, I was just told that that was a joke too... I guess I had to be there). If I knew how to reach them, I would tell you.

DOUGHBOYS: their local gigs are rare, but their albums (Whatever, Home Again) pack a kick. Melodic hardcore that everyone insists on comparing to Husker Du for some reason. European tour to commence forthwith. John Kastner/ 2052 St. Hubert/ Mtl H3C 1Z6.

MY DOG POPPER: more Montreal hardcore veterans, looking to play a farewell gig in your town. Sample song titles: Rock Stars Are Assholes, Acid Flashback, Gino (I lost my job to a guy named), and so on. They've a disc called 668 - Neighbour Of The Beast. For more info: Lucinda Catchlove/ 5394 St. Urbain/ Mtl H2T 2X1.

WAR BRIDES: chop up a pound of Minutemen and mix into a Joy Division broth. Let simmer and season with a dask of Husker Du. They tend to be a tad undisciplined in concert, but their demo tape, 3 To 5 In The Big House, is a gem. Contact The War Brides/ 394 Andras Road/ D.D O., H9B 1R8.

THE RIPCORDZ: punk the way you like it -- fast and snotty. As displayed on their debut vinyl on Og, Ripcordz Are Go(d), They've a startling talent for cramming a dozen chords into a three chord progression. In the works is an anti-vegeterianism song called "Kill 'em, Eat 'em, Wear 'em." That's Ripcordz/ Box 1421/ Station H/ Mtl H3G 2N4.

THE ASEXUALS: for all intents and purposes they're still together, thus the listing. While their new album, Dish, tracks a portion of T.J. Plenty's unsettling metamorphosis into Paul Westerberg, the band still keeps the faith for concerts. John McKenna/ 2052 St. Hubert/ Mtl H3C 1Z6.

HAZY AZURE: thrash thrash trash crash smash boom-de-boom-de-budda budda-budda slamslamslamslam AAAAAGGHH!!! with the occasional cool sax solo. Soft Cookie Renegades/ 1266 28th Avenue/ Pointe-Aux-Trembles, H1A 4S3.

ATOMIC FOLX: they were called TRIBE, and before that they banged it out as THE DRONES. Mostly power rock, but flourishes such as their rockin' "waltz" keeps the sound fresh. Eric Goulem/ 7 Kirkwood/ Beaconsfield H9W 5L1 (these are all Quebec addresses, in case you don't know).

RISE: more melodic hardcore, with a lead singer who put in time in the old time 'corester unit FAIR WARNING. They've an EP called Joy; their song "Little Costa" can compete with the best of them. Rise/ PO Box 1509/ Station H/ Mtl H3G 2N4.

INFAMOUS BASTURDS: the last I heard, their lead singer was frolicking in the wilds of South America. Now there are ads advertising for a bassist, so I'll assume they're gearing up again. You can sample their hardcore rock wit'-a-taste-o-metal on their Lifestyles Of The Rich And Infamous 7". Mega Ego Fan Club/ 507 Fortune, No. 22/ Mtl H3K 2R7.

THE MOBSTERS: ska, ska, ska, they've just started out, but numbers such as "Donuts" are garnering attention (actually, that song is more of an early '80s new wave number -- curious). Most notable as one of the rare breed of local acts who put on a bilingual show -- English songs, French stage banter. In fact they're so new that I have no idea as to how to reach them Oh well.

THE STAND: garage rock that commutes over a hundred kilometres from Glengarry County -- commitment, or what? It's also the only group I've ever heard of that rehearsed in a chicken coop. Chris Page/ General Delivery/ Bainsville, Ontario (not Quebec!) K0C 1E0.

GROOVY AARDVARK: progressive metallic thrash with a nifty neato logo. Promotional Demo '89 is as good a sampler as any (the song "Summertime Again" cooks!). If I didn't know better, I swear that Sam Kinison's kid brother was doing the vocals. G.A./ PO Box 96/ Station H/ Mtl H3C- 2K5.

Hey, are you still reading? Phew' Hang on, we're almost there... B.A.R.F.: hardcore cum speed metal. Demos galore. their name means 'Blast All Rotten Fuckers' - where would rock'n'roll be without anagrams? Again, sorry, no address ...

RAY CONDO AND HIS HARDROCK GONERS: Yeeeeeeeeee-Haaaawww!!! And I don't mean 'hee-haw'. Peter Sandmark/ 5974 Waverly/ Mtl, Quebec. CONDITION: cabaret from hell, with slinky keyboard basslines, tribal heartbeat drums, twangin' geetar and the sultry vibrato of Julia Gilmour. This is a staunchly independent act with three records to their name (I recommend their Red Hot 'n' Blue EP). A Montreal classic. PO Box 513/ Place d'Armes/ Mtl H2Y 3H3.

RYTHM ACTIVISM: a two-man musical cabaret act which uses everything from kazoos to accordions to revamped versions of Louio Louie (from their Louis Riel In China cassette) to publicise the plight oF the poor and oppressed. Les Pages Noires/ 3699 Hutchison/ Mtl H2X 2H4.

GRUESOMES: they've slowed down, but they're still gigging. Trashy garage rock with a heavy '60s influence, with a variety of vinyl output (Gruesomania; Hey!). Just to give you an idea of where they stand, they hold that The Flinstones was the greatest TV show ever made. Send them letters to Box 634/ NDG Station/ Mtl. 4HA 3R1.

NORTHERN VULTURES: tabarnak hardcore punk by francophones, sung (shouted?) in English. their Rise Up EP is still floating about. Not much has been heard of them of late, but European label interest has been rumoured. They is still kicking but HARD. PO Box 472/ Station M/ Mtl H1V 3M5.

THE NILS: another veteran punk ensemble. They've recently regrouped and are hitting the clubs

Scene reports

ME, MOM & MORGENTALLER
P. Sonja Chichak

again. Their Sell Out Young album is still in abundance. Tuneful punk that even your mother might like (but don't tell them I said that, O.K? I could be wrong). Again, if I knew how to reach them...

SHLONK!: thrashy speedcore pounded out by a group of five lovely ladies, fronted by a guy named Al, who has a tendency to get drunk and do stupid things on stage (note stuffed bikini top in accomanying photo). Who could ask for anything more? Ram Rod Productions/ 257 Villeneuve O. No. 15/ Mtl H2V 2R2.

Okay, that's it for bands. There were a few bands I left out due to space, knowledge and energy. I also left out such groups as PALE PRIEST OF THE MUTE PEOPLE and KILLER DUMP as I've heard little from them of late. I also am totally ignorant of the francophone scene (GOAT, UNKNOWN, IDEES NOIRES, VALIUM ET LES DEPRESIFS et plus en plus), so you and anyone else I didn't mention can contact me for when I get bored/stupid/insane enough to do this again. Or write your own report. Yeah, that's a better idea.

A brief overview of the club scene: again, there is the common complaint of a lack of performance spaces, what with L'Alembic 3e L'Est and Quasimodo both trimming down their schedules as of late (is L'Alembic still open?). Anyway, the ol' Station 10 is still around; plans are underfoot to introduce all-ages matinees on Sundays, meaning that kids will no longer have to wait for the annual DEJA VOODOO barbecue (which might be discontinued?) to see a show. Call Station 10 at 934-0484 Montreal's area code is (514). Le Tycoon (849-8094) will book just about anything that moves and plays an instrument (they recently banned hardcore acts). Les Foufoun's Electriques (845-2774) is Montreal's big alternative club -- the name literally translates to 'the electric bum; their new policy of shutting down groups at 11:30 to put on the dance music, however, is getting up more than a few people's noses.

Decibel (289-9457) is a metal club partial to stuff outside of metal; Cafe Campus (842-3475) is a mellow hangout which doesn't get too heavy musically, but features an occasional free showcase; Bar Le Terrasse (849-3030) has a fairly wide-ranging booking policy; Club Soda (270-7848) is a big place and so tends to book bigger names; and the immense Rialto Movie Theatre (274-3550) is impressing many with the occasional big show, such as the

SHLONK
P. Shawn Scallen

NOMEANSNO concert last New Year's. By the way, Quebec's drinking age is 18. Vive le Quebec!

Two new fanzines have come to my attention: Ramblin' Rose (1.50 Cdn c/o Les Editions Le Pain/ 2320 Terrasse Mercure, 3rd floor/ Mtl H2H 1R6) is a mostly English fanzine, the debut issue being released last January. It's a shaky start (I'm thinking in particular of the spelling), but the variety of articles and music styles covered bode well. I hope they keep it up.

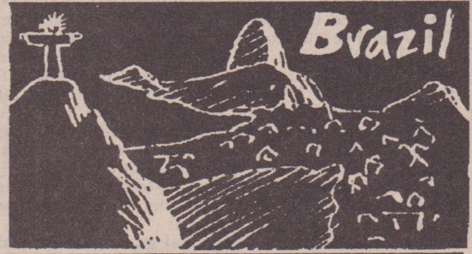
Second there is Rectangle ($12 for 6 issues - yes, Cdn$$ 2325 Rue Centre 308/ Mtl 3K 1J6) is a French 'zine that's free in the Montreal area (gov't $$$, it's the Canadian Way). The issue I've read is mainly composed of French comics of various sorts

BIRTH DEFECTS
P. Derek Lebren

with some band coverage, but with my rudimentary French, I have a bit of trouble telling one way or the other. Good way to learn, tho'.

Alright, that's it, I'm done (it only took me two stinkin' weeks! Special thanks to Paul and Emma at Reargarde for the pix (you were right, I should have picked more performance photos. Just a final note that Reargarde has a way cool (I've always wanted to say that) compilation album called EnGarde, featuring choice tracks from GROOVY AARDVARK, INFAMOUS BASTURDS, ASEXUALS, MY DOG POPPER, RISE, SHLONK!, RIPCORDZ, DEJA VOODOO, HAZY AZURE, and oh so much more. Write to REARGARDE/ PO Box 1421/ Station H/ Montreal/ Quebec/ H3G 2N4 and find out about getting a copy. Help pay Paul and Emma's debts and discover the Montreal scene in the process. Also, I've been informed that Reargarde intends to remain a source of info and contacts, so feel free to write them for any info that I might have left out/screwed up. Anyone who wants to contact me about groups I missed or whatever can call me at (514) 935-8008 or write my permanent address at Box 896/Kingston/Ontario/ K7L 4X8. Aussi, j'aimerais se mettre en contact avec des penpals francais, car mon francais est terrible et j'ai besoin de toute d'assistance que je peux obtenir.

Cheerio and have a good day. Dave McIntyre



São Paulo - Well, some things happened since my last scene report, so I'm here to tell you. First of all, I'd like to say I won't mention metal/ crossover bands, cause from my point of view, they have nothing with the punk/hardcore scene.

PSYCHIC POSSESSOR have been playing some gigs in Santos. I saw them one time and they are very good live. They used to be a crossover band in the first album, but in this second album: Nos Somos A America Do Sul, they play powerful hardcore with very political lyrics. They got some problems with the metal label, Cogumelo Records, because of their change in style. But anyway, they are working on their third album, this time with more personal lyrics. PSYCHIC POSSESSOR/ Av. Washington Luis, 415/ 02/ Santos- SP/ 11055/ Brazil.

After release the all ecological album, Verde, Nao devaste!, COLERA haven't done any gigs in São Paulo due to the violence (specially from skinheads) and because they cannot find a nice venue to play, since most of the good venues, as well as most of the SP scene, is almost controlled by a hc capitalist mafia (I won't name them, but anyone in the scene of SP know it's true). Anyway, COLERA is playing in many other cities, like Rio de Janeiro, Curitiba, Brasilia, etc. COLERA/ Cx. Postal 8517/ São Paulo-SP/ 01051/ Brazil. (You also can write to this address for a non profit zine distribution).

After the EP, Fome Nuclear, OLHO SECO released a new album called Olho Por Olho. If you like the old OLHO SECO, from the 1984 MRR album, you will miss the old line-up too much, because now they are more into grind noise. Since it's not my cup of tea, I cannot criticize them. Sorry, no address. After appearing on a compilation LP, (I can't remember the name of it), SKARNIO recorded their first EP, but unfortunately they are without money to put it out. I haven't heard the tape yet, but I'm sure it's very good because this band is really honest and straight. SKARNIO/ Av. Sao Jose, 230/ Osasco- SP/ 06290/ Brazil.

Many new bands are playing these days. I'll tell you a bit about two of my favorites. PAKDERMES play good hc in an old 7 Seconds style. They have a demo out (I think). PAKDERMES/ R. Monte Alegre, 65/ Sao Caetano do Sul- SP/ 09500/ Brazil.

OVEC is a new band which played many gigs with PSYCHIC POSSESSOR. They play in an Agnostic Front style and they have two demos out, and the last one is called, Qual e a Vida Real? They're nice guys! OVEC/ R. Egidio Martins, 119A/ Santos-SP/ 11030/ Brazil.

A bit about skinheads and the nazi movement in Brazil. After their goals in the last presidential election (they supported a candidate who got 17% of the voices -- a nationalist pig, of course), they are, now more politically oriented. I heard that they killed over 500 people in street fights in SP (specially punks, anarchists and gays, I think) and it shows that they don't want the power through a pacific way. Of course, when I say skinheads, I mean nazi skins, cause I think there's no anti-nazi or red skinheads over here (at least I never saw any one).

I think I should say something about zines. Well, to say the truth, I do not like Brazilian zines too much. Anyway, here it is. My favorite zine is Chickenfoot zine. It's done my friend Cesar and it's written in English. Issue two is out now and have interviews with RSBH, Emils, Feed Your Head, So Much Hate, Target of Demand and much more! Cesar/ R. Tito, 1528/ Sao Paulo- SP/ 05051/ Brazil.

Also the second issue of my own zine is out now. It's called Report zine and it's written in Portuguese. Issue two has interviews with Fugazi, Alptraum GmbH, COLERA, PSYCHIC POSSESSOR and much more. If you're interested, you must write to my new address (in the USA): Pablo/ 2811 Sedgwick Ave/ Bronx, NY 10468. (You also can write me for more addresses in Brazil or any other info).

PSYCHIC POSSESSOR

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Scene reports

Well, I can not find any other address to include, so I think I'll finish here. Of course, I forgot many zines and bands, I'm sorry. Thank you for your attention, Pablo.
PS- Now, that I'm reading what I wrote, I think I said a big bullshit some lines ago: I DID meet some red skins in an anti-nuclear demonstration, last year, so, there are red skins in SP.

Right, this is my sixth attempt at writing a scene report and I'm beginning to think I'm not made out to do this. I don't really know where to start. First of all I'm not going to go into the fact that this island is two countries. If you are interested write to me and read all sides.

I want to talk about bands but I hate describing them. It's too hard, and pigeon holing doesn't help. Here goes:

KILLERCRUST have released a demo tape, Make Mine Crusty. I think that explains it all. lThey've split up now but write to Michael and ask him about his other band, THREE RING PSYCHOSIS, who are the jazz version of KILLERCRUST. Ask him to keep up his zine Down In The Hole, which after two issues he has stopped doing.

THERMONUCLEARNEOBARBARICSPACE-PIRATEVIKINGHYEANAS FROM HADES have to their claim got the longest name in Ireland. They are fronted by the talkable person in the scene. His name is Angus and he writes Smegma fanzine. Five issues to date #6 out soon.

THE NUCLEAR FAMILIY haven't got a steady line up but have done a few gigs. They remind me a bit of DIRT; maybe it's just because of Simone's voice. Simone runs a distribution service (Daisy Chain) and also puts on many local gigs (all benefits). Her fanzine will be called Buttercup Farm. She has put out a few different ones under different names — write to her and ask.

SLOTH are a slowish grungy band with ace songs and sentiments. Believe it or not they put out a fanzine Silent Planet, which is a very well laid out, well-intentioned zine.

NOT OUR WORLD is my band. We've been together for ages and I can't describe the sound, but it's noisy/not too fast/ not grungy. I'm also putting out a fanzine at the moment. It'll have interviews of fanzine editors only. I used to do one called Whose Life Is It Anyway but stopped yonks ago.

BLOODY JELLIES are fast tight hardcore; sorry but I don't have their address.

All these bands come from Dublin area. Next time I will talk about bands from outside Dublin. OK gigs. Since the summer me and my friends have formed a gig collective. Over from USA. We've had the Vandals and Fugazi and from the UK we've had Anhrefn and the Membranes. Coming soon are Jackdaw With Crowbar (England), DI and No Means No. All too often bands from America do European tours and skip Ireland. Please please come here, ask any bands who've been here what it's like. We're called Hope Promotions.

Other people who put on gigs over here are Warzone. You have to write to them. They are from Belfast (part of the war zone) and run a bookshop/ cafe and also a rehearsal studio and print workshop. They have tried very hard in the last five years to build up their centre and at the moment things are looking bad for them. They ran some great gigs last year. Instigators, Snuff, Joyce McKinney Experience, Concrete Sox, Carcass and Doom.

Unfortunately when Victims Family came over, times were bad and crowds were few. It's not like that now though, and everyone is a lot better organised. The Warzone address is also the PO Box number for quite a few bands, The God Cops, F.U.A.L., Sledgehammer, Pink Turds and more. It's the addresses please write and sorry if this is a bit patchy.
Michael/ 26 Spencer Villas/ Glenageary/ Co Dublin; Angus/ 34 Frankfort Ave/ Rathgar/ Dublin 6; SLOTH c/o Kieth and Neil/ 28 Moyne Rd./ Rathmines/ Dublin 6; Simone/ 51 Manor St./ Dublin 7; Warzone/ PO Box 148/ Belfast BT18FD; NOT OUR WORLD/ Hope c/o Niall 31 Hazel Rd/ Donnycarney/ Dublin 9.

Düsseldorf - Hello, here are Armin and Mark, giving you a report about our local scene. Here in Düsseldorf we have a split scene, where everybody cooks his own meal. Only on gigs, in record shops or on parties you can meet the people, but there's nobody organizing something together.

The best known bands from Düsseldorf are MOMIDO 7 and DIE SCHWARZEN SCHAFE. MOMIDO 7 was formed by the former members of DSS, Mark and Armin, together with the people of AK47, Lena, Gühli and Tommy. They're playing political engaged, melodic HC. The band has made a Scandinavian tour and a Germany/Switzerland tour. On April 27th they started another Scandinavian tour. After recording the LP in Oct. 89, we left the band to take more care on DSS again. MOMIDO 7 are now: Lena-voc, Gühli-bass, Remo and Thilo-guitar, and a new drummer.

DIE SCHWARZEN SCHAFE are playing melodic punk/HC with several influences. They were formed in late '85. The actual line-up exists since early '88: Alex-bs, Gerd-gtr, Armin-voc, Mark-drms. The first LP of DSS is coming out in summer '90. They have released four EPs and some tracks on compilations so far. In autumn they are going on a Scandinavian tour and release a split EP together with the Finnish band Klamydia. In spring '91 they'll make an European tour together with the Broken Toys from USA.

SCEPTICAL CONFIDENCE are a good band who are playing pretty fast HC. They've been around since mid-'87. Their first EP is available now.

MONKEES WITH TOOLS are playing weird HC. They have released two very good demo tapes and one track on the international compilation Screaming For a Better Future Vol. II.

ZAY-DAT are a new interesting band, who have a very good female singer. They are playing their own style of rock/punk and have released one demo tape.

KIE-MAU-MAUS are a very young band, playing punk-rock. They have also released a demo-tape.

Now let's write about the two labels from Düsseldorf. Teenage Rebel Records is an obscure label, that has released eight records, like the BRUT 66 EP ('77 punk), BLOCKADEEP ('80s German HC style), BLITZKRIEG BOYS EP and LP (Finnish Ramones sound) and the SCEPTICAL CONFIDENCE EP.

Campary Records has released the four 7"s of DIE SCHWARZEN SCHAFE. An EP of EROTISCHER STUHLGANG (melodic HC), INFERNO's The Son of God EP, SCARECROW EP (HC crossover). The two compilation LPs Screaming for a Better Future Vol.I w/ MOMIDO 7, FFF, VERDUN, GNA GNA, ATTANAS. Vol.II with CRUCIAL YOUTH, SO MUCH HATE, DSS, MOMIDO 7, BROKEN TOYS, LIFE CYCLE. MOMIDO 7 - Lifestyle Disease LP.

MOMIDO 7

Now the zines in Düsseldorf. There are only two fanzines we know: Umbruch and Zosher. Write them to publish your stuff!

Clubs: Punk and HC gigs are made at the AK47. And there's a pretty new Underground-Pub named No.7.

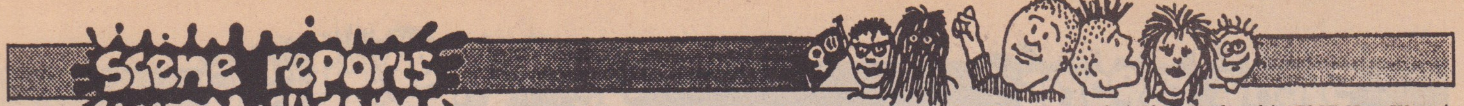
Addresses: Teenage Rebel Records/ Zosher/ Gerresheimer Str.16/ 4000 Düsseldorf 1... Campary Records/DSS, Friedrichstr.110/ 4000 Düsseldorf 1... SCEPTICAL CONFIDENCE/ Frank Zimmermann/ Spichernstr. 55/ 4000 Düsseldorf 30... MOMIDO 7/AK47, Cichowski + Gühlholtz/ Kiefernstr. 23/ 4000 Düsseldorf 1... MONKEYS WITH TOOLS/ZAY-DAT/ M.C. Rought/ Kiefernstr.19/ 4000 Düsseldorf 1... AKIE-MAU-MAUS/UMBRUCH/ Uwe Claes/ Geistenstr.7, 4000 Düsseldorf 30.

Hi to everyone from any part of the world. Here is a new scene report from the hands of the long lost Pof and Reynald. Yeah, sorry for having been so lazy lately and not keeping you posted about what was happening in the land of Camembert-God France.

Big news is that after releasing two LPs and an EP, FLITOX are no longer. It's a bit sad to see bands disappear, even if they're not your favourite ones, but it's just a matter of taste. We wish various factions in this fragmented "scene" would stop bitching about each other, mend up what can be improved and re-establish some kind of positive cooperation. Who should really give a fuck if you are an AUTODAFE band, an ENTERPRIZE band, a JUNGLE HOP band or something else?

We have got all these sterile rumours up our nose, we all know there are pretty decent people into the HC scene here, so please, let's put an end to these cliques as much as possible and single out the worst elements. On the other hand, there's been an impressive increase in backstabbing of the worst kind in some zines, and it's time to put things straight: It is not because someone likes the same music as someone else that they necessarily get on well. For a number of us, HC is mainly an attitude and not a given set of clothes, nor can it only be music. This goes for some peculiar people who keep spreading venom and filth about, say ENTERPRIZE, a gig association who have worked their asses off to give us the best gigs that ever took place in the capital. They lose money, and a lot, as many members don't have regular job, they do it for kicks, and aren't paid for their efforts. So if some narrow-minded punks (in the worse sense of the term) want to call them "a bunch of rich nerds and dorks dwelling in the well off districts of the capital," that's their problem. The criticizers never open some discussion; this way we could find some nice things for them too. It's like a cold war. But, hey! Wasn't HC supposed to be independent and self-supportive in its early stages? Sorry guys, if you know who you are, no one's jealous of you, and we don't spend our time slagging you off, so you only condemn yourself to a loss of respect. If you behave like that, think of it. Interesting to see how todays world problems can be found in the punk/HC microcosm...

Right, let's add FLITOX (who're not concerned with this diatribe, mind you!) who released all their vinyl efforts on a CD, so write J.H.I. for prices. It seems that Steph, their bass player, joined local kings of grunge TREPONEM. Al, RoadRunner band, which however still plays in alternative venues at not-so-high prices! Ian, FLITOX ex-singer now plans a new project called PILGRIMS, a good name for a band influenced by Agnostic Front! There have been several other line-up changes among several bands of the Paris area: APOLOGIZE worked in a new drummer, so did G.I. LOVE and TEARS OF A DOLL. KRULL have two new members on bass and vocals (will it ever end?), COSMIC WURST added an organist and two new guitarists after booting out their guitarist. The two newcomers also play in



F.F.F. (Fédération Française de Funk), yep, a funk band.

So let's say more in-depth news about the aforementioned bands: APOLOGIZE are better than ever; their sound is energetic and tuneful, mixing DC influences funk and some Jingo De Lunch twists. They toured Switzerland and Germany last fall and will do the same in Aoril. They plan to release two split EPs, one in France and the other one on a Swiss label, with so far unknown bands (or so they say!) and an LP could see the light of day before we're done with 1990!

G.I. LOVE share their drummer with LES GNOMES. The former are wilder and better than ever and their "ugly duckling" vocals rules. They mix trash (not thrash), country, surf with early U.S./punk/HC influences (Germs, Samoans) and today's HC. Live they're really explosive. They've gotten a lot of good reviews for their LP even if mainstream non-musical papers and magazines (in spite of its strange sound), so keep staring at the sky, as their new vinyl UFO might well land into your garden before the end of the year. If you like Z-rated movies, you'll love them.

And, by the way, their friends WITCHIES VALLEY released an EP some months ago on the Get Up Organized label. TEARS OF A DOLL are slowly building up a good list of tunes and are one of France's best kept secret. They'd like to tour Europe this summer. KRULL always were the jinx in the French HC scene but now they firmly want to take off for good. Their EP is almost sold out but its content is now old compared to their new style. They should have a track on 1984, THE 4TH compilation LP released by, of course, NEW WAVE RECORDS. Their ex-singer is getting a new band with COSMIC WURST's ex-axeman. Their name is POWERWAKAAN (!?) and they're influenced by Black Flag and you guessed it, SubPop stuff.

Another SubPop-esque French band is BLOODY AND HEAVY and they opened for Die Kreuzen, Tad and Nirvana in Paris. COSMIC WURST's LP should be out when you read this after much delay, so expect no mercy. They recently opened in a big hall (2,000 people) for Red Hot Chili Peppers. An extra horn section was added to their "I skate" anthem. Ah, yeah, their LP should be available in the U.S. on SST Records.

The 4 Elements compilation LP featuring KRULL, APOLOGIZE, COSMIC WURST and TEARS OF A DOLL is not out yet and this is sad as the tracks on it are no longer representative of their new respective styles. But such are the pains of the indie records industry here!

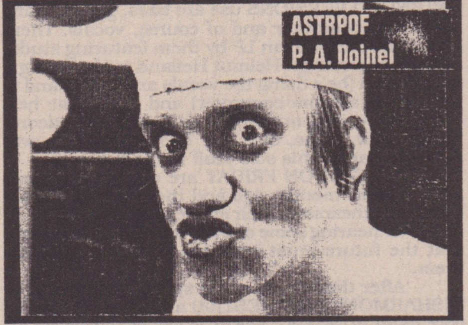
Some other news about new bands in the Paris area: MUNCHIES who seems to be a fairly tuneful HC band with a singer like they played teenage pop. NOISE CARVERS are said to sound like Husker Du with a female singer. LOST LONELY AND VICIOUS sound like early Buzzcocks with a female singer too and their music is very effective on stage. INFORMERS happen to sound similar to Mega City 4 and it's Vlad's (ex-BRIGADE) new project. HOAX include some ex-TROTSKIDS and AL KAPOTT (from Brest) on a NY City mosh/HC/metal style reminiscent of Agnostic Front (not again, ha ha!). There's also new bands like KICK THE CAN, CONVICTED (who should have an EP out on New Wave Records), INFECTED YOUTH (who had a split LP with a German band (forgot the name, sorry!) etc... Ex-ELECTRIC BEES members are coming back with a supposedly NYC HC/straight edge band, but do we really have to expect one more YOT clone? (pleasant have mercy). Yep, the epidemic (or should we say fashion) spreads to our country too. KNPT, with some ex MNZF members (whose EP mysteriously disappeared from all the shops) is a new band which mix cold wave, funk, metal and HC.

LES THUGS released their new LP some time ago and it's called Still Hungry, Still Angry and their lyrics show real commitment. More recently they released a CD containing the new LP plus the Dirty White Race 12" plus the Electric Troubles 12" that should be released in the U.S. by SubPop. It's funny to notice how popular this band has become among the thrashers since they tourned the U.S. and got a deal with SubPop! They recently also got some money from the government who wants to contribute to the developement of French rock! (!!!)

Some thrash metal bands split up, like WITCHIES (south) and NOMED (Le Havre) who released a new 12" and plan to release a posthumous live 7". Some members of NOMED play in a band called ICE CREAM. ASTROPOF from Paris prepare their long awaited frist 7". PSYCHO SQUAT, a band from Dijon released a double 7" and it's quite good. Finnally, LA CHAMBRE VERTE plan a 12" and recently played with Mega City Four in London...

Now let's start with the ska world (We hope Mr Ben Weasel will cringe when reading this cursed word). Ok, let's go again: Ska, ska, ska and tons of it! Ben, we didn't appreciated your criticism on this music — in which scene you can find interesting people with good ideas, sure there are ska poseurs, but is it different in the Punk/HC scene??? You don't like it, ok, but who cares? Open your mind and forget such prejudices. See, we like ska but Screeching Weasel as well, so what?

The ska scene is present in a regular way here and a compilation LP released on UK Unicorn Records label can prove it. Best bands probably are LES INTERNES from western France, VERSKA VIS, DOCTOR NO, and LES FRELONS from Paris. The provinces shelter the most interesting bands. Other names on that comp are TOONS, SAXAS, PICK IT UP, BUBBARS etc... VERSKA VIS should have a 7" out in spring they also have one track on a local compilation LP. They're great live and add some folk in their brand of ska. LES INTERNES should have a split LP with TOONS on the French chapter of Unicorn Records. Maybe it's unfortunate as TOONS aren't that... er... amazing! LES INTERNES sound a bit like The Toasters, in case Mr Weasel would like to know. Some good lyrics too. DOCTOR NO are a very lively ska, reggae, soul band and live, they're 100% entertaining; besides, they have a strong anti-racist stance which is cool. They should release a split LP with another band. LADY FUN from Paris gig a lot lately and they get better with every gig, hope they release something soon! They are fronted by a female singer and it's nice to see some bands with female members and there are more than one involved in the French Ska scene. How about HC where there are somehow less macho attitudes than on a ska dancefloor (yeah, we'd talk about burly bare chested skins) so get up girls and join in! LES



FRELONS, French no. 1 ska band, are getting well deserved recognition and appeared on several foreign records. Well, that was our ska scene report, hope it won't be censored by the MRR policy who recently decided that MRR should only cover what's related to the Hc/punk/stinky '70s neo-rock world! We think this is a real shame! For instance, why didn't MMR review the new Chumbawamba 10"??? Because it's only folk music??? We'd like to get some explanation about this shit...

Now, we're going to talk about some publications: Herr Sang's rock magazine called Sub Rock is out now and it devotes many of its pages to indie rock, HC etc... Reynald is planning to do a special Ska/Reggae section on it so feel free to submit your demos/records so that he can review them. Sub Rock printing run is 30,000 copies all over France but is done by grass root members of the indie scenes who know what they talk about, it's no pretty face popstar poop stuff, ok? Another excellent magazine is Hello Happy Taxpayers from Bordeaux. Their 8th number was released in January and they put an issue per year, but what an issue!!! Very thick glossy paper, tons of reviews, a massive Rollins interview as well as an Albini one and first copies came with a numbered 7" compilation with Naked Raygun, AC temple etc...

Well, that was all! Take care and feel write to our current address: Pof G. and Reynald Donnart/ 24 Rue Leasault/ 93500 Pantin, France

Here are some addresses of the people we told you about: Hello Happy Taxpayers magazine, Filleau-Champaloux/ BP 261/ 33012 Bordeaux cedex. Wake Up magazine/ 11 rue mantelon/ 49100 Angers. LES THUGS c/o Christopje Davi/ 2 rue freslon/ 49100 Angers. Jungle Hop Records/ 106 Rue de la Jarry/ 94307 Vincennes, cedex. APOLOGIZE + AUTO-DAFE/ Phulippe Roizes/ 23 rue du Mal Joffre/ 92700 Colombes. ONCLE SLAM/ N. Volle/ 11 rue du rey d'ossau/ 64230 Lescars. MST/Terminal Records/ 26 rue Veron/ 75018 Paris. INFECTED YOUTH/ A. Strebler/ 10 rue des chenes/ 67170 Brumath. NOMED/ A. Lemesle/ 13 rue de la solidarite/ 76620 Le Havre. KRULL/ V. Bouchard/ 74 rue Dunois/ 75646 Paris Cedex 13. Sub Rock magazine/ 38 rue servan/ 75544 Paris cedex 11. New Wave Records/ Aline Richard/ APMC New Wave/ BP 6/ 75462 Paris Cedex 10. TREPONEM PAL/ 6 rue G. Lardennois/ 75019 Paris. And don't ya forget to write France at the end of the address, you dorks!

Ciao a tutti, Leoncavallo eviction was definitely a let down, but things picked up again. Shows took place in its ruins during the summertime, people built an outdoor stage. PEGGIO PUNX got together and played their first reunion gig there. Luckily Helter Skelter remains intact so shows are made both at Leoncavallo or Helter Skelter, and other Italian squatted centers such as El Paso, Virus, L'isola, Macchia Nera, L'indiano and Forte Prenestino keep going strong.

There's a genuine interest among Italian punks to the Native Indian cause. This is somewhat ironic that people over here take care of American Indians, when most of you don't give a damn about it. Here petitions have been signed to press the U.S. government the release of Leonard Peltier.

On the music front, the hard rock thing is really picking up here, subpop mania! FUNHOUSE from Colle val d'elsa, STARFUCKERS from Massa, WILDERNESS from Empoli, FREE THE NATION from Milano, MONKS from Udine, PRIMETEENS from Bologna, are only a few bands who follow the early '70s hardrock, most of these bands have roots in the Italian punk/hardcore scene, a couple members of MONKS used to play for EU'S ARSE, an early Italian band era '82-'83. FUNHOUSE have an album out now called The Way Things Will Be on Electric Eye Records. They cover Velvet Underground "RunRunRun" on this album. WILDERNESS have an album called Wilderness Underground out now on their personal Vetriol Records. STARFUCKERS have an album out now called Metal Diseases on Electric Eye.

UNLIMITED from La Spezia put out a self titled 12" EP on Wide records. The record jacket is made by Winston Smith, one of my favorite artists. UNLIMITED is a really rocking 4 piece band, you can hear late 70's punk rock done in a modern way, a really powerful band. Also from Wide, the Italian pressing for Amsterdam's God, and a 7" from IL GENERALE. This is a solo project by Stefano Bettini, he used to sing for I REFUSE IT. The 7" Non un Miragggio (Roberto Baggio)/San Marco, is the first attempt of rap in Italian. IL GENERALE mock Baggio, a very popular soccer player here. Also upcoming projects on Wide are a solo lp for LUDUS PINSKY, he used to play loops, keyboard for I REFUSE IT, and an lp for a fairly new band called PAGAN EASTER, very Swans or Sonic Youth influenced.

KINA put out their brand new LP Se Ho Vinto, Se Ho Perso on their personal Blu Bus label. The band is strong as ever, remaining one of the first punk bands who keep playing. NEGAZIONE have a compilation of older material in LP form out from Germany's We Bite. It is called Wild Bunch, The Early Days. Personally, I would call it "The Early Daze", because very little of that furious sound you can hear from them now. Anyway, here you get their first 2 singles and their 1st demotape, pure hardcore compared to their metal-influenced hardcore of today or that pop sound they might embrace. UPSET NOISE have a 12" EP called Growing Pains on Tvor on Vinyl. The band still follows the usual crossover thing, which quite a lot of people seem to have had enough of.

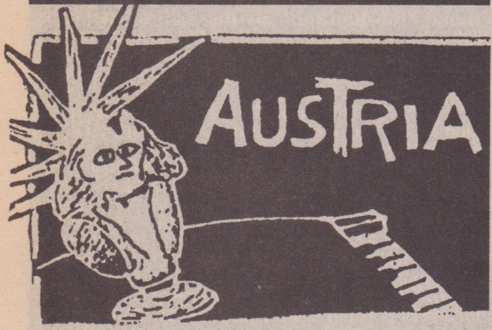
IRAH have a new 7" EP called Capital on Attack -- punk or funk or shuck. It seems this label opens a new branch everyday. In this record here you get the usual but powerful blend of dub, ska and punk, they also cover Louie Louie. INFEZIONE put out their first album called Chiediti il Perch on Mr X Records, very Wretched-influenced. RABID DUCK have a album out now called Who Framed Roger Duck. This is a definitely fun band in the same vein as Doggy Style. There's a compilation out now by the E.S.T people called Giule Mani, with CRIMEBANG, ULCERA, 102 TRUFFE, and others. EST/PO Box 113/Albenga 10100.

On the fanzine front, Do The Pop c/o Luca Frazzi/Via Tasso 6/ FIDENZA 43036/, Sottosopra c/o Alberto Mignetti/Via Petrearca 14/ Follonica

38022, Controtendenze c/o Gianni Lanza/ Via Cherra 55/ Castellaneta 74011/, Stomp! c/o Enzo d'Antuono/Via San Araldo 22/ Como 22100/, Astro Z c/o Piero Majocchi/Via franchi Maggi 21/ Pavia 27100/.

On the touring front, Gorilla Bisquits, The Rollins Band, All, Fireparty, Die Kreuzen, Lunachicks, have played here.

P.S does anybody know a CHER fanclub address? En-rico Cadena/ PO Box 496/ Livorno 57100/ Italy.



Harald from Wien in Austria here. My last scene report was back in 1987 so I thought it's time to write again to tell you about the news on the Austrian scene.

Here in Wien there were two squat houses (the Aegidi and the Spalo) that got closed in August 1988 by the city-government through a very brutal police attack. When the police attacked the Aegidi they smashed with a caterpillar a big hole into the wall of the house to get into it, the police beat up the squatters inside (even the squatters had hissed the white flag at least) and some of the squatters got so badly hurt that they ended up in the hospital (the fucking cops also beat up a pregnant woman). The squatters all went to jail. The only political party who was for the squatters and supported them also was the Green Party (they are also in the Austrian parliament but are sadly enough a minority there).

Two people who used to live in these squats have started to set up gigs with local and foreign hardcore, punk and underground bands; they call themselves Dead Mountains Productions. In the beginning these gigs chiefly happened at the Arena (an old slaughterhouse that got squatted in 1976, but later became legal) but since the end of 1989 they have rented a house to set up their gigs there. This place is called Flex and it's a non-commercial venue.

EXTENDED VERSIONS are a psychedelic/ funk/noise/punk/underground/experimental band, who formed in 1988 by Helmut Heiland and Christoph. Both members of that band were still in jail for refusing army and civil service (maybe some of you remember by report I wrote about Helmut's refusing back in 1986; besides, Helmut was once the guitarist and singer for EXTREM) and the army is still calling them from time to time but they still refuse to do that service. The instruments that EXTENDED VERSIONS use are bass, guitar, clarinet, drum-computer and of course, vocals. There should be out soon an LP by them featuring studio and live recordings. Helmut Heiland is also doing a solo project (he's doing the vocals and guitar and is also using a drum-computer) and the music he's doing there is a mixture of folk, rock, hardcore, punk, funk, noise, etc... He told me that he will release a tape of his solo stuff in the future.

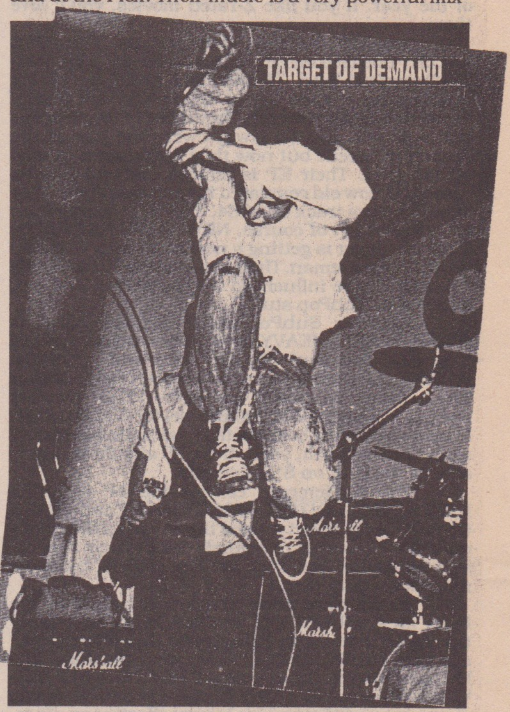
NO FISH ON FRIDAY are a very new band formed some months ago and they have just done their first rehearsals. Their music is melodic hardcore and after hearing some of their songs it seems to me that the future must probably look very good for them.

After the release of the split LP (shared with DISHARMONIC ORCHESTRA) and their 7", death-core band PUNGENT STENCH will soon release an LP which also will be put out by Nuclear Blast Records (the recordings for that record are already done).

Formed back in 1981, DEAD NITTELS are the oldest Austrian punk band who are still going, their music is still in the style of the British bands of the

'80 punk revival. The last gig they used to play till now was some months ago where they supported the British punk-heroes Lurkers. DEAD NITTELS are planning to release an LP this year. (All bands I mentioned till now are from Wien except for DISHARMONIC ORCHESTRA who are from Klagenfurt, a city in the south of Austria.)

TARGET OF DEMAND from Linz released an LP called Gruss in 1989 and soon there will be released a live LP by them as they are also planning to tour Europe later that year. Also from Linz is coming a new hardcore band called 7 SIOUX (they also play live TARGET OF DEMAND a melodic Washington DC style). They have released a demo tape called 7 Songs By... and by the time you read that their first LP should also be out. The vocals of 7 SIOUX are shared between a girl and a guy, which makes their sound especially interesting. STAND TO FALL from Linz have released their first LP some weeks ago and did record release parties at the Kapu and at the Flex. Their music is a very powerful mix-



ture of hardcore and hardrock/metal. Together with STAND TO FALL also FUCKHEAD, a noise/psychedelic/underground band who is also from Linz, presented their new, self-produced mini LP.

I think I have to say a few words about the Kapu: that's a small youth centre in Linz where gigs with local as also foreign bands are set up in an alternative way, some of the more well-known foreign bands who used to play there are: Artless, Hard-Ons, No Means No, Negazione, Scream, Lemonheads, Heresy, Bullet Lavolta, S.N.F.U. and lots more.

If anyone is intereseted in tapes, records from Austrian hardcore and punk, wants more information or just wants to communicate please feel free to write. Harald Rau/ Medeagasse 11/1/ 1100 Wien/ Austria

scene reports

Igby here at this end, bringing you everything you ever wanted to know about the Southern California scene but were afraid to ask.

A CHORUS OF DISAPPROVAL is a new project led by Jeff Banks (ex-VISUAL DISCRIMINATION). He is going to play all of the instruments on their LP and his brother Isaac will be giving us justice on the vocals. Their music can be classified as hardcore, militant straight-edge which can be traced back to Jeff's DENIAL roots. They are going in the studio sometime in April and this new Nemesis Records release should be out by summer. You can write to A CHORUS OF DISAPPROVAL at 13205 Destino Pl./ Cerritos, CA 90701 or call Isaac at (714) 572-9735.

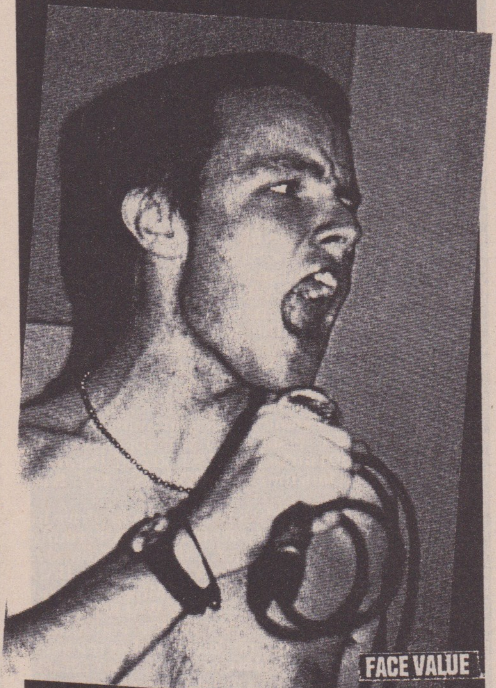
AGAINST THE WALL has released a 7" on Nemesis Records. This 4 song EP has "It's Time... Burning," "It Wears Thin" and the title cut, "Identify Me." They have been playing a lot lately and even wound up playing in place of PUSHED ASIDE at HARD STANCE's last show on March 4th at the Hollywood Live. You can write to AGAINST THE WALL at 6611 Crista Palma Dr./ Huntington Beach, CA 92647

CARRY NATION is a fairly new act featuring Dan O'Mahony (ex-NO FOR AN ANSWER) on vocals, Gavin Oglesby (ex-NO FOR AN ANSWER) on guitar, Steve Larson (INSTED) on drums and Frank Harrison (all-around scene god) on bass. The band has released a fierce, anger-packed 7" EP on Workshed Records. Face The Nation contains 4 songs of brutal, pounding hardcore that is filled with style, quickness and energy. They played a show on January 21st at Spankey's Cafe with CHAIN OF STRENGTH, FORCED DOWN and INSIDE OUT. They put on an intense show. My only complaint is that their set wasn't long enough. They are going to play again on March 30th at the Country Club with AGAINST THE WALL, INSIDE OUT, FARSIDE, JUDGE and MOON DOG. They have plans to put out some more vinyl so keep your eyes peeled. You can write to CARRY NATION at 1940 Lakewood Blvd./ Long Beach, CA 90815

CHAIN OF STRENGTH hasn't been around much lately. The last show that I saw them at was on January 21st at Spankey's Cafe with CARRY NATION, FORCED DOWN and INSIDE OUT. I recently saw an ad for a CHAIN OF STRENGTH 7" to be put out on Foundation Records in New Jersey. The ad said on the bottom that it is going to be manufactured and distributed by Nemesis Records. I then saw a Nemesis Records ad that said they weren't doing the CHAIN OF STRENGTH 7". So, for now, the fate of What Holds Us Apart is a mystery. I also heard that they are supposed to be putting out an LP on First Strike Records in England. They were include on a recently released compilation 7" entitled A Generation Of Hope. This was put out by Which Way Records in Illinois and has material from CHAIN OF STRENGTH, AGAINST THE WALL, PUSHED ASIDE, Brotherhood, Confront and Full On Straight

UP ROAR

CORRUPTED IDEALS is a punk band that blends the classic English sound of bands like Chaos U.K., Discharge, etc., with their own style of American hardcore. Their demo, Stop The Production, is selling well and they are getting a pretty big following. They have plans on puttinq out a 12" sometime this year. They will play any parties or



FACE VALUE

shows so don't hesitate to ask. Their demo is available for free by calling Mike at (213) 634-1490.

FACE VALUE has just put out a 6 song demo. Their music blends an early D.C. style with a later day 7 Seconds, UNIFORM CHOICE sound. Some of it even reminds me of the DESCENDENTS. They have played a few parties and even played a show with VISUAL DISCRIMINATION, CONFRONTATION, APOCALYPSE and Dead Horse at Spankey's Cafe on January 19th. They have a lot of new material and their next show is going to be on March 16th at the Anti-Club with VISUAL DISCRIMINATION, ONE STEP AHEAD and CORRUPTED IDEALS. Their demo is available for $2.50 ppd. to FACE VALUE/ 304 N. Western Ave. #14/ San Pedro, CA 90732.

FARSIDE is a new band that has Rob Hayworth (ex-HARD STANCE) on guitar and Josh Stanton (ex-BATHROBE) on bass. They are playing a few shows this month including one at Spankey's Cafe on March 9th with REASON TO BELIEVE, AGAINST THE WALL, PITCHFORK and OUTSPOKEN. Be sure to watch for these guys in the future.

FORCED DOWN have put out an EP on Down Side/Vinyl Communications Records. This band blends power and conviction into one tight package. I saw them live and I really liked them. I rarely see a band that emotional and so into playing their music. You can write to FORCED DOWN at 5663 Balboa Ave. #132/ San Diego, CA 92111

HARD STANCE reunited for one last show on March 4th with DI, BULIMIA BANQUET and PUSHED ASIDE at Hollywood Live. They really got the crowd going. During their last song the crowd moved from the floor to the stage and back again, singing the "Hard Stance Intro." It was a very intense set. This was kind of a farewell gig as Eric is going to Minnesota to attend college. They did leave us with a great demo. "End The Hate" and an awesome 7", Face Reality. They will be missed.

HAYWIRE has signed a deal with We Bite Records in Europe. We Bite Records will be re-releasing their debut LP Private Hell and it will contain 2 extra songs. They are now recording a new 12" and it will be out in the next few months. It has 10 songs and is entitled Abominations. This record will be pressed simultaneously in the states on New Beginning Records. They have also put out a live 7" on Nemesis Records called Painless Steel. It has 4 songs in all and is a must for all HAYWIRE fans. They were included on a split 7" with LEFT INSANE that was put out a while back by New Beginning Records. It was included with an issue of Suburban Voice fanzine. A new split 7" with No No Yes No is also in the works and will be done by Trust fanzine in Europe. They will be going to Europe in June for a tour and will be doing some shows with No No Yes No. You can write to HAYWIRE at 3935 E. Broadway Suite 159/ Long Beach, CA 90803

HEADFIRST played a show on March 3rd at the Country Club with EXCEL, HAYWIRE, EVOL, SPIDERWORKS and DEAD AND BLOATED. Besides that, I haven't heard much from these guys. Their Back In Control 7" EP on Workshed Records has been doing quite well. They are really talented and this record shouldn't be passed up. You can write to HEADFIRST at 1163 E. lst St./ Tustin, CA 92680

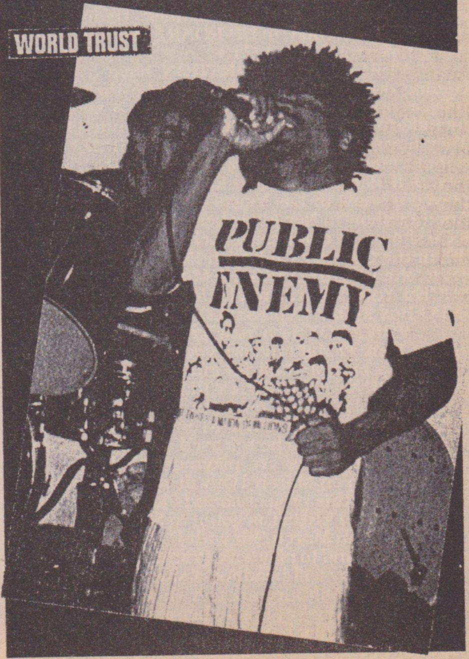
INSIDE OUT are a relatively new band that features Zack (ex-HARD STANCE) on vocals and Mark (ex-GORILLA BISCUITS and ex-HARD STANCE) on bass. They are a really powerful unit and one of the most intense and sincere bands that I've ever heard that they might have a 12" coming out soon so be on the lookout.

ONCE AND FOR ALL have recorded material for a 7" coming out on Nemesis Records. Thinking Man's World will be out sometime in early April. It has 5 songs including a totally hyped-up version of Edwin Starr's "War." They have recently acquired Rob (ex-FEEDBACK) to take over the slapping on bass as Byron left to ONE STEP AHEAD. They are playing on March 9th with the VANDALS, DISSENSION, UP-ROAR and TOTAL DEFIANCE and on March 16th with M.D.C., RESISTANT MILITIA, 910-V and MIGRAIN. They also have gigs coming up with SOCIAL DISTORTION, BAD RELIGION and possibly WORLD TRUST. They are looking to tour in the summer. So all people that could possibly set up a show please get in touch with them. Their unique hypo-funk sound is guaranteed to rip you a new one. You can write to ONCE AND FOR ALL at PO Box 4754/ Cerritos, CA 90703 or call Mike at (714) 523-5423.

OUTSPOKEN has just put out a 4 song demo. This new act has Mike Hartsfield (AGAINST THE WALL and ex-FREEWILL) on bass and John Coyle (ex-YUCKMOUTH, ex-STRAIGHTARM, ex-BACK TO BACK, and ex-STAND ALONE) on vocals. You can write to OUTSPOKEN at 1036 Mt. Whitney Dr./ Big Bear City, CA 92314

OUTWORD has re-released their demo. It has

WORLD TRUST



Scene reports

an all new mix and new packaging. I hear that they are a really powerful act, some comparing them to CHAIN OF STRENGTH. I hope they play a show soon because I'd really like to see them. Their demo is available for $2.50 ppd. to OUTWARD/ 574 Berland Way/ Chula Vista, CA 92010

PITCHFORK has a new LP coming out this summer on Nemesis Records. Their 7" was put out a while back and it is doing really well. It has 3 songs including "Thin Ice," "Goat" and "Sinking." Great cover artwork to boot. I have only seen them once and it was a long time ago at the Anti-Club when Fugazi played. You can write to PITCHFORK at 2015 Garnet Ave. #219/ San Diego, CA 92109

PUSHED ASIDE has broken up and their singer, Randy, has joined AGAINST THE WALL on bass. They weren't able to get the band together to play with HARD STANCE on March 4th so AGAINST THE WALL took their place. But after AGAINST THE WALL's set Randy put down his bass and picked up the microphone and the band did a PUSHED ASIDE song. It was a fun, but short, set. Their 7" on Nemesis Records has also been canceled.

REASON TO BELIEVE has put out another record. This time it's an 11 song 12" called When Reason Sleeps Demons Dance. It's, once again, on Nemesis Records. The production of this LP is extraordinary and the songs have a really clean, upbeat, yet powerful sound to them. Musical diversity is definitely displayed here. They will soon have a CD out that will combine their Next Door 7" with the new LP. You can write to REASON TO BELIEVE at 1672 Oakhorne Dr./ Harbor City, CA 90710

SHOCKING TRUTH is a band that has Ron Martinez (ex-FINAL CONFLICT) on vocals and Mark Ho (ex-FLYING ELBOW SMASH) on bass. They have played some parties and a few shows recently and I'm sure that more gigs are on the way. I also heard that they might have a demo out soon. You can write to SHOCKING TRUTH at 17023 Ardath/ Torrance, CA 90504

UNIFORM CHOICE has officially disbanded. Singer Pat with former members of Celtic Frost and M.O.D. The band is called Mind Funk and they should have a record out soon on a major label. I haven't heard if the remaining members of U.C. are going to do anything band wise but I'm sure something will arise. It's sad to see this band go. They were definitely an inspiration to more than a few.

UNITY has also broken up. Not only did singer Pat Dubar go to the east coast, but Joe Foster has gone to France to pursue his modeling career. They did leave us with a new LP a few months back. Blood Days was the final chapter of a long story. Combining the songs from their original You Are One 7" with several new songs. They put together a kind of history of themselves. This LP is definitely not to be missed.

UP-ROAR has acquired a new bassist, Brian, and a new drummer, Brad. Both of the old members have joined the navy. Basically, they are just trying to get on some shows and play. They have just put out their second demo. This one has 6 songs and it sounds really good. They also have plans on putting out a 7" sometime by this summer. Their demo is available for $3 ppd. to UP-ROAR/ 4629 Adenmoor Ave./ Lakewood, CA 90713

VISUAL DISCRIMINATION have a new LP coming out in April. In Vain will be their second release on Nemesis Records. It has 8 songs and includes a cover of Agnostic Front's "United Blood." They have picked up a new drummer (R.D.) as Jeff Simmerman has left the band. One of their guitarists, Jeff Banks, has also left the band. They just played a show in Las Vegas and it went very well. Another show in Nevada is being planned and more local shows are coming up, including a gig on March 9th at the Country Club with INFEST, BLIND JUSTICE, the BOLSHEVIKS, DEMISE and OUR BAND SUCKS. You can write to VISUAL DISCRIMINATION at PO Box 2697/ Cypress, CA 90630

VOICEBOX is a new group that has, once again, Dan O'Mahony on vocals, Chuck Treece (Underdog and McRad) on guitar, Sterling Wilson (ex-NO FOR AN ANSWER, ex-REASON TO BELIEVE and ex-INSIDE OUT) on bass, and Steve Larson (INSTED and CARRY NATION) on drums. They have recorded material to be released as a 12" on Workshed Records. They are playing with H.R. at the Country Club on March 10th. It will be interesting to hear what this project sounds like.

WORLD TRUST is going to San Francisco to play a show on March 9th with H.R. They are then going to Oakland to play with Primus on March 10th. And lastly, they will headline a show on March 11th in the Haight Ashbury area. A show at the end of March at the Whiskey is also being set up. As far as recordings go, they have plans to record some new material in a couple of months. They did record a demo a while back but were unhappy with the final product so it was thrown out. T-shirts are available in either white on black or red and black on white. Each with the WORLD TRUST logo, graphics and a funky message. They are $10 ppd. (U.S.A.) and $12 ppd. (elsewhere) to WORLD TRUST/ 24919 Island Ave./ Carson, CA 90745

After Image fanzine is my new project for I have stopped doing What's The Point fanzine. There are alot of reasons why, one being that I have been so busy with a new job, etc. that will have a lot of spare time so I just decided to start something new. I hope I haven't made any enemies in the transition because a lot of things were sent in that were never reviewed. I apologize and hope no one will hold a grudge. Issue #1 is now in the works and stickers are also on the way. You can write to After Image fanzine at PO Box 461/ Bellflower, CA 90706

Enquirer fanzine has put out their second issue. This one has an interview with INSIDE OUT plus some writings by Mike Madrid (AGAINST THE WALL). Sergio (AMENITY) and Mike D (AMENITY and FORCED DOWN). The remainder of the fanzine is made up of articles on equality, violence at shows, Hare Krishna beliefs, racism, straight-edge and more. Issue #2 is available for $1.60 ppd. to Enquirer fanzine/ 17763 Bellechase Circle/ San Diego, CA 92128

No Answers fanzine has released a new issue. This is the 8th one and definitely the best of them all. It has long, in-depth interviews with HEAD FIRST, Verbal Assault, Swiz, Econochrist and Holy Rollers. A lot of good articles are also thrown in including a long one on the whole Washington D.C. scene. Great photos and some reviews fill in the remaining pages. Issue #8 is available for $2 ppd. (U.S.A.), $3 ppd. (surface) and $4 ppd. (airmail) to No Answers fanzine/ PO Box 680/ Goleta, CA 93116

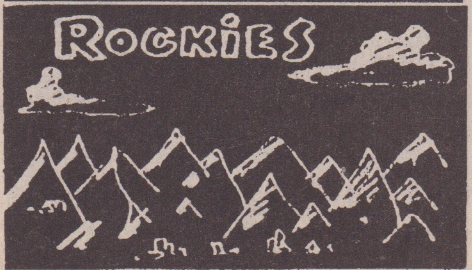
Substitution fanzine is a new thing put out by a woman named Anji. The premier issue has interviews with NO FOR AN ANSWER, HAYWIRE, CHAIN OF STRENGTH and G-Whiz. It also has a 2 page spread of photos of local bands from the Southern California area. It has the usual fanzine, record and show reviews, plus some articles on animal rights, the Berlin wall, etc. Issue #1 is available for $1.50 ppd. (U.S.), $2.50 (surface) and $3.50 ppd. (airmail) to Substitution fanzine/ 919 10th St. #7/ San Pedro, CA 90731

Nemesis Records has been the main drive in the scene lately. They have put out many new, young bands as well as some bigger, established bands. Projects in the works include a live 7" with BAD RELIGION, INSTED, VISUAL DISCRIMINATION and CARRY NATION as well as a 12" by WALK PROUD and a double 7" by UNIFORM CHOICE containing material from their long gone demos. Other releases will be vinyl by Subvert, Hunger Farm, Roar Shack and others. A lot of thanks must be given to Frank Harrison for all the work he's been doing.

Nwe Beginning Records was supposed to release a double 7" compilation called Consumer Consumed. This project has been dropped for good. It was to have music by HAYWIRE, INFEST, P.H.C., LEFT INSANE and Neanderthal. It was canceled because INFEST never went to record their material. After several months of waiting, New Beginning Records lost all the motivation to put it out and just gave up. You can write to New Beginning Records at 3935 E. Broadway Suite 159/ Long Beach, CA 90803

Workshed Records also has some new releases coming out. These will include the new CARRY NATION record plus some stuff by FARSIDE. Be sure to pick up all of these new items when they hit the stores.

Well, that's all for now. If your band, fanzine or record label wasn't mentioned here than send me some info and I will try to get you in next time.
Igby/ PO Box 461/ Bellflower, CA 90706



Hello! Once again it's Pierce with the Colorado scene report. Our local government is planning on redoing the downtown Denver area. They are planning new "nice" streets. They are also proposing to tear down the homeless shelters on 23rd St. and Lawrence to make way for a new superroadway of course. Now, moving the shelters is not financially impossible, it's the location that will be troublesome. No other neighborhood in this fucked up town wants a homeless shelter in their area. No one wants "undesirables" roaming about. So what are we gonna do? Well, hell,there are only 3,000 or so in the Denver area, why can't they crash at the mayor's nifty new south side home? Anyone and everyone should write to the mayor and tell him not to fuck with the shelters!! Other news: Some assholes up in Boulder went and burned a swastika onto the lawn of the jewish fraternity. No one has any leads as to who the perpetrators were. All I have to say is: GROW UP YOU IGNORANT RACE ELITIST FUCKS!! Some peoples kids.

Well, I got a chance to hop on down to a couple gigs and here is what I saw: JUX COUNTY, DOGBITE and CHOOSEY MOTHERS was the first show I rambled to. CHOOSEY MOTHERS play a '77 style punk that is alright. DOGBITE play a (self-described) pumpin' funkin' rock. I had a good time. I missed JUX but I heard they are pretty hot so I'll have to catch them later. Next was TWICE WILTED and THAT MOSAIC FEELING. I completely missed THAT MOSAIC FEELING so I can't say shit. TWICE WILTED is back after a western tour with POISON BONE. They play a loud psychedelic type music with fx-ridden guitar. They have a couple decent tapes out. Write them: Twice Wilted/2126 Arapahoe/ Denver,CO 80203

Then it was on to see VIOLENT DEGENERATES, ANIMOSITY, BLISTERING BODY PUS and some other band. The show was a celebration of the release of ANIMOSITY's LP on MOSH PIT records. The LP is called Get off my Back and it is horrible. The songs range from advocating rape to absolutely jack shit. But hey! If you like that stuff, write to Mosh Pit Records/PO BOX 9545/Colorado Springs,CO 80920. You can also contact V.D and B.B.P. at the same address. Next was NINE TWENTY NINE and RU RU. RU RU was pretty groovin. The play a semi-college type rock thats not as pretentious or boring as that label sounds. Nine Twenty Nine totaly rip. These guys fuckin kill. They have a demo for $3ppd (not $1.50 like I said last time... sorry guys!) NINE TWENTY NINE /7559 Red Mountain Dr./ Colorado Springs,CO 80920.

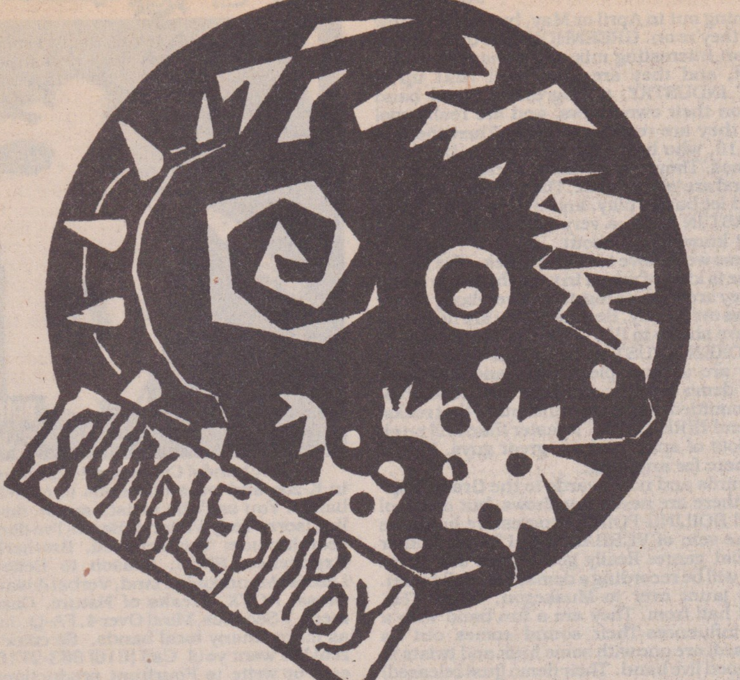
The next night I saw the best show Ive seen in a loooong time! Once again it was NINE TWENTY NINE and PHANTASMORGASM. BLISTERING BODY PUS was also there but I still wasn't that impressed. I already told you about NINE TWENTY NINE so.... what can I say about PHANTAS? They rock! They keep promising a 12" so we all keep waiting. Hurry up guys!!! PHANTASMORGASM/ PO Box 12244/ Denver, CO 80212. Then I took my fried brains up to Boulder to see AGAIN!, KEEP IN MIND and HOBBLEDEHOY. All three bands play aggressive HC with the twists that keep them fun. AGAIN! and KEEP IN MIND both appear on the Colorado Krew II comp. put out by Donut Crew Records. A mear $3ppd. Donut Crew/627 S. Oswego/ Aurora, CO 80312. Whew! What a month!

RECORD REVIEWS: LIQUID SQUID has a demo out but I dont see why. These guys think that they are fuckin hilarious. Theyare the only ones. There is no adress and no cover but I doubt anyone would want one.

PUBLICATIONS: My Kinda 'Zine is a new mag. Not a bad first issue. Room for improvement though. $1 ppd. 3705 W,68th ave #405/ Westminster,CO 80030.

Unfortunetly, I have got to be leaving town for a week or so. That is why this is so damn rushed. Sorry to anyone I forgot. I'll get yo next month. Peace, Love and Anarchy.

CHOOSEY MOTHERS
P. Ed



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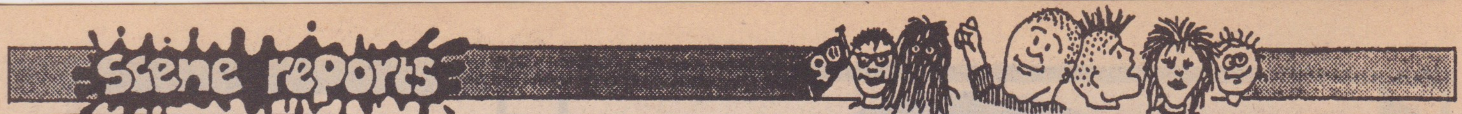


Here again (after at least a year) is yet another one of them thar Kansas Scene Reports. It seems everyone is more and more aware of the fact that after almost a decade of existence, hardcore (having virtually no variation on structure or originality) is becoming old and stale. Instead of a bunch of bald and/or mohawked idiots screaming "Punks Not Dead!" maybe what we need is some new bands to search for new ways of creating powerful, aggressive, meaningful music.

Whether or not it has been explained, the only part of Kansas that's really alive is Easternand; the only part of Eastern Kansas that is anywhere near hip is the northern section like Lawrence, Kansas City and Topeka. Lawrence is the hippest of those mentioned so I'll center on the hometown of the Jayhawks. Bands looking to tour should keep in mind that Lawrence is the biggest place in Kansas for alternative music and to stay mainly on the east side of the state. Now I guess it's my job to tell you folks about what Lawrence Kansas has to offer so without further ado...

Lawrence like any other town in the world doesn't have a whole hell of a lot to offer as music goes. Therefore I'm going to cut off all the slab and talk about the bands worthy of it. Firstly, the last great hardcore release is First by SECOND CHANCE. First is a 7"EP available from Pig-Dog Records. SECOND CHANCE are a hardcore band with some good lyrics and fairly original music for the genre. They will most likely tour this summer so don't miss the last great hardcore band. Their personal address is 1603 W. 15th c-103/ Lawrence, KS 66044.

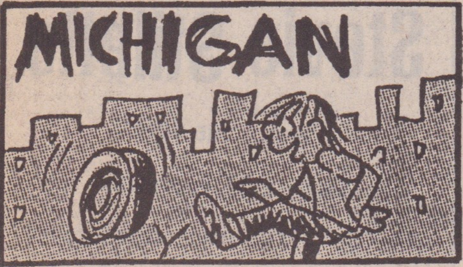
Another band that is not at all punk or hardcore is KILL WHITEY. They sound similar to Soundgarden and have a single available for $3 by writing to them at 1011 Tenn./ Lawrence, KS 66044.

NO DIFFERENCE broke up again when Tim (guitarist) moved to New York City. They were a pretty good funk/punk outfit. They still have a quality tape available and if you'd like a copy. Send a letter to the KILL WHITEY address and ask for some information.

Some new bands that deserve some recognition are MAGIC NOSE (Gothic New Wave) PISTON GRIND (SubPop sound) and JUNO (Alternative Rock).

Lastly but not at all leastly is my own band 2CAR FAMILY. We toured last summer and decided to take a 6 month break to write all new songs. In that time we got a permanent keyboard player and rocking again finally. We mixed the LP we recorded last February and it will be out soon. If you dug what you saw on our last tour, you'll dig this LP which will be on Pig-Dog Records titled Outside of a Mile with another tour to follow this summer. If you're unfamiliar with us, we sound similar to Faith No More and Fishbone.

The Pig-Dog Records address is PO Box 3603/ Lawrence, KS 66046. Thanks, Danny Smith



Hi this is Joel from "Gainsay" zine here to tell you what's up in Michigan. I'll start with my hometown scene, the lovely Suburbia called Kalamazoo.

First off, there's LAST LAUGH, a positive type hardcore punk band. They are fairly new, but have loads of energy and spirit as well as intelligent lyrics. They want to play out alot, so write to them and information regarding their demo which will probably be out by the time you read this. Check them out! Then there's FA-Q, who have been around forever and have changed their style since their hardcore days to a more rock type energy thing. They have an album coming out in April or May, but I don't know what label they're on. GREENHOUSE is three dudes who play an interesting mix of psychadelic-punk-noise stuff, and they are great live! Next up is THOUGHT INDUSTRY, a progressive metal band that puts on their own shows, and are really cool live. Plus, they are really cool guys. Then there is HAMMER 13, who broke up for a while, but have now reformed. They play a wicked version of noise-hardcore and are very intense. They sometimes have parties and let bands play, and it's really fun! Also there is LAST IN LINE, a very new hardcore band that I don't know much about.

I guess we'll move to Battle Creek. The Battle Creek scene is kind of mixed in with the K-zoo scene because they are so close together. Everybody pretty much knows everybody. Because there are no places that will have shows in BC, all the BC bands play in K-zoo. BROKEN TRUST is back and better than ever. They are a three-piece now, and will have released a demo tape by the time you read this. Intense, committed, hardcore punk music that rocks! Write to them! IRRELEVANT is faster than hell punk rock with lots of spirit and are great guys. They'll play anywhere for anything.

Onwards and northwards to the Grand Rapids, where there are never any shows, but one cool band called BOILING POINT. Progressive hardcore much in the vein of VERBAL ASSAULT and other bands of that genre. Really good lyrics and great guys. They will be recording a demo, hopefully soon.

Let's jaunt over to Muskegon, where THE UNKNOWN hail from. They are a fun band with a variety of influences.Their sound comes out as amelodic hardcore one with some funk and twists to it. A really good live band. Their demo (just released) is available for $3 postpaid to them. Don't miss out!

Well, going a little bit east now to Mount Pleasant, where MONDO CANE is from. Interesting mix of rock, funk, punk, and more! They have been playing out quite a bit, and are a really excellent live band.They have a six song demo tape that is superb. I'm not sure how much it is, so write to them and find out.

OK, THE LAUGHING HYENAS are from Ann Arbor and they are great! If you heard that they broke up, they did, but never fear! They are back together and played their first show since their break up in February in K-zoo. Man was it good! They are better than ever! They will be doing two split 7"s with Seattle's Mudhoney this summer. One will be released on Touch & Go, the other on SubPop. Different songs on each 7". They also will be recording for an album entitled Life of Crime that will be released in the fall probably on Touch & Go. Also from Ann Arbor is BIG CHIEF, with Barry Henselar (ex NECROS) on vocals. They are a power quintet, heavy set on guitars and drums that are one of the best bands I've seen live in a long time. They have released a 7" which is already on the March SubPop singles club and are also releasing a 7" on Pittsburgh's GET HIP label this month as well. Whew!

Joel from the Fallout Shelter is still doing shows in Flint, but I don't have his number, sorry.

Oh yea, Detroit is in Michigan, too. There are a few bands from Detroit that are good. FORCED ANGER, PITTBULL, TROUBLEMAN, THE CULTURE BANDITS and HAY. Besides that the Detroit scene is full of macho stupidity, violence and cliques.With bands like ALD, what do you expect? Also, for three local bands it's $7! That's ridiculous! There is a six band show coming up that costs $10! Why do people in Detroit put up with that? Bands stay away from St. Andrew's and Detroit.

Somebody in Rochester hills is booking shows, write me if you want to get in touch. I should have his number by the time you read this.

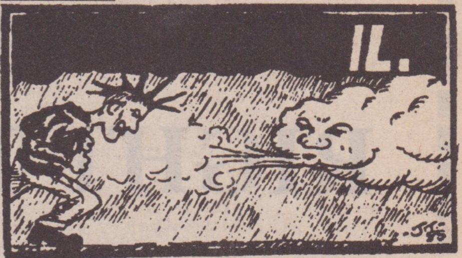
OK, how about zines? First there is Gainsay, a way cool zine from Kalamazoo. Issue #3 is out and has interviews with Jawbox, THE LAUGHING HYENAS, BROKEN TRUST, THE UNKNOWN, MANNEQUIN HAND, Dischord mailorder, comix, scene reports, reviews, opinions, an article on promoters, and lots of photos! It's offset printed, too! Issue #3 is $2 postpaid in the U.S., and $2.50 anywhere else. Issue #2 is still available with 7 SECONDS, MIND OVER 4, THE IRRELEVANT, GOD'S ACRE, and more! It is $1.50 postpaid. Gainsay is also organizing tape compilations, so bands send your stuff! No racists, sexists or fascists, please! The first one should be out in May. Anyone who wants to send any type of contributions, please do! Also, there is Coins for Cans zine. Issue #3 is just out and has interviews with Capitol Punishment, PICKLE BROWN BETTY, plus lots of cool stuff. It's only $1.50 postpaid. Next, there is Just Think Contortion zine, a skate-silly zine that does music too. There hasn't been an issue of recent, so look out for one soon. Write to JTC!

BOILING POINT
P. Joel Wick

Hey bands! Come play Kalamazoo! I do shows in K-zoo and want all bands to come! Any type of bands! You can't be racist, sexist, fascist or hardline (sorry Tony Victory). Bands I've done in the past year include: The Accused, Brotherhood, Mr. T Experience, SNFU, Reason to Believe, Vampire Lezbos, Mannequin Hand, Verbal Assault, Dog bone Cross, NOFX, Freaks of Nature, Capitol Punishment, 7 Seconds, Mind Over 4, FA-Q, Jawbox as well as many, many local bands. So come and play K-zoo! We want you! Call (616) 383-2710 before 11pm east or write to Fourfront productions: 115 Candlewyck #704/ Kalamazoo, MI 49001. Thanx!

OK, now for addresses: Gainsay zine/ 115 Candlewyck #704/ Kalamazoo, MI 49001. Coins for Cans/ 3027 Innisbrook/ Portage, MI 49002. Just Think Contortion/ 1413 Douglas Ave/ Kalamazoo, MI 49007. LAST LAUGH c/o of Coins for Cans. FA-Q c/o Gainsay. THE UNKNOWN c/o Tim/ 16229 Terrace Dr/ Spring Lake, MI 49456. BOILING POINT/ c/o Tim/ 1716 Lotus/ Grand Rapids, MI 49506. MONDO CANE/ 5280 Eldorado Dr./ Bridgeport, MI 48722. THE LAUGHING HYENAS c/o Touch & Go Records/ PO Box 25520/ Chicago, IL 60625. BIG CHIEF/ PO Box 7944/ Ann Arbor, MI 48107

Thanx alot and see you next time and read Bushwacker zine!



Hello from Algonquin! I'm sure no one has ever heard of Algonquin, but it's about 40 min. from the windy city. Anyways, there are a lot of good bands out this way. HAMR (Hyperkinetic Anerexic and the Masochistic reasoning) are finally getting it together. Strong bassline, catchy guitar effects, heavy drums and shredding vox. Rumor has it that HAMR is coming out with a rippin demo. Keep your eyes open!

FOOD FOR THOUGHT is really tearing it up with their own punk sound, with songs like "Forgotten by the Government" and "Easy Job." Very intelligent lyrics, unusual basslines, aggressive guitar and vox and ripping drums! Be on the lookout for FOOD FOR THOUGHT.

SPEEDSTICK, no not the deodorant, are really doing good for a new band. They are a three piece punk band. When I say punk I mean putting NAKED RAYGUN and the Dead Milkmen together to form the perfect band. Their music gives the crowd energy, you gotta hear em.

THE IMF are really doing great considering that they've only been together for 6 months. They definitely have got their own sound. It's not really punk and it's not really hardcore, it's kinda in between. The band calls it corkscrew-core, the definition I don't know, but it's very good and aggressive and it will keep you bouncing on your feet! They have a demo out and it's called Corkscrew Pain. If you would like a copy of their demo send $3 plus 75¢ for shipping to The IMF "Straight Outta Algonquin" Hedkwarterz/ 1232 Meadow Dr/ Algonquin, IL 60102 or for bookings or any other info call Erik Peterson at (708) 658-1159. Sources also say that THE IMF may be going on a mid-west tour. No one

Scene reports

is sure who they are going with at this point in time. I have also heard that they are going to put out a 7" soon. Be on the lookout for it. I have also just found out that THE IMF are opening for Toxic Reasons and a south side band from Chicago called NUMBER 9 are opening for THE IMF. The show is April 29 at McGreagors. Make sure you keep an eye open for THE IMF they are really good and they put on an awesome show.

There is another brand new band out here called MOTHER TRUCKER. They've got a kinda Big Black sound. They are just getting it together so they won't be out playing shows right away.

The P.O.A. building in Lake In The Hills is gonna be having a big show including HAMR, FOOD FOR THOUGHT, SPEEDSTICK, THE IMF and possibly a few other local bands. The other bands may include CONTRACIDE, SPAZZ MAGGOTS and others. The American Legion Hall in Crystal Lake is starting to play some good shows. They are playing metal, punk and hardcore shows. Be on the lookout!!

Other addresses: HAMR/ Paul McLennon/ 325 Council Trail/ Lake In The Hills, IL 60102 or call (708) 658-8197. FOOD FOR THOUGHT/ Lance Simanck/ 101 Wood Dr/ Algonquin, IL 60102 or call (708) 658-6331. SPEEDSTICK/ Josh Caterer/ 29 Echo Hill/ Lake In The Hills, IL 60102 or (708) 658-0617. MOTHER TRUCKER/ Lance Simanck/ 101 Wood Dr/ Algonquin, IL 60102 or (708) 658-6331. Also if you'd like to be on THE IMF's mailing list, write em. No charge. Til next time!!! Yours truly, Mofo

Since our last scene report, Lafayette has had only one "official" show. On Dec. 1, 1989, there was a 5th-anniversary concert for RATTAIL GRENADIER. SCOURGIN' ZOMBIES (from Crawfordsville), THE YOUNG LORDS, GADFLY, F.O.N. (from Muncie), LOST ANGELS and Catharsis (from Kalamazoo, MI) opened the show. RATTAIL GRENADIER put on a great show, worthy of their five years of hardcore thrashing. An attendance of about 150 people was a big surprise, considering the unusual and inconvenient location (a Y.W.C.A. five miles from campus). Because a large portion of Lafayette's alternative scene is made up of Purdue University students, it is unusual for shows to be scheduled any further than a couple of miles from campus, but this time it was, and even college final exams didn't deter a decent turnout!

Some important notables of the Lafayette area did turn up — Axl's and Izzy's former bandmate Dave Lank (still of MANKRAGE) along with their chum Monica Gregory (who runs ROCK VAULT, a local rock clothing store). Were Axl's old buddies scouting for him? Who knows...

Some more local news is that Chris Kentzer, guitarist for GADFLY might be leaving the band. RATTAIL GRENADIER has now re-pressed and re-released Rattail Grenadier, its debut album on Chicago's Roadkill Records. It is currently available on chrome cassette. As of yet, no definite news has emerged as to the state of affairs of TFH. Rumors have it that they may permanently disband. F.O.N. is due to record a full-length follow-up to Same Difference, an EP released in early '89. F.O.N. has received some positive response from Underdog Records in Chicago... could this mean a record deal?

The YOUNG LORDS took to the road in December to Milwaukee, and received a good audience response. This show, now their second Milwaukee appearance, should have included a consecutive Chicago gig, but something didn't quite gel.

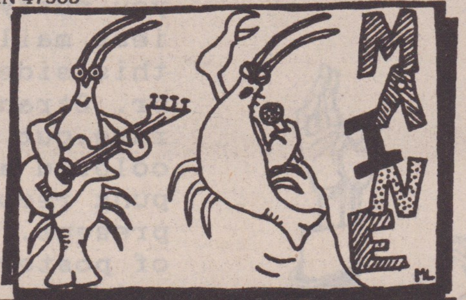
RATTAIL GRENADIER hit the road twice, first to Kalamazoo, MI, and second to Muncie as part of Ball State University's "Project Underground." They were accompanied on both shows by F.O.N., along with third band THE DAZZLEHEADS in Kalamazoo. For some unknown reason, vocalist Steve Best of RATTAIL GRENADIER was unable to perform in Kalamazoo (at Club Soda), and guitarist Matt Hart of F.O.N. took his place for the evening — completely unrehearsed. From all sources, the show went on without a hitch, despite a shortened set by RATTAIL GRENADIER. Not much word on the Muncie gig yet, but attendance was roughly 120. The next RATTAIL GRENADIER-F.O.N. show, scheduled for Jan. 1 at MacGregor's in Chicago, did not come to be. This marks the third Matt Nelson show for F.O.N. and RATTAIL GRENADIER that got screwed up somehow.

A good show was had by all when SCOURGIN' ZOMBIES hit the stage at the Ritz in Indianapolis, opening for TOO COOL.

Next Scene Report: News on some changes in band line-ups that I couldn't get the full scoop on in time for this issue, plus news on a new Matt Hart project in Muncie called FIRE HYDRANT, MAN.

Well that's all for this lizard...
Beck Iguana/ 305 W. Old Romney Road/ Lafayette, IN 47905

RATTAIL GRENADIER



Hello and welcome to the Maine scene report! In the past, there have been "Northern New England" scene reports, but this is the first one that will concentrate solely on the great scene in Maine. Well, you're almost right... but not exactly. People have been active here for years, but things come and go with time. For example, the fact that there haven't been any regular venues for shows.

One person who has survived through the years and continues to support the scene is Jordan Kratz. With his band, the GOREHOUNDS, he put out an LP and 7" on his own label. Both are now sold out. For years Jordan has attempted to put on shows regularly, but all the venues are no longer available. Nevertheless, he and a few other people are looking for another hall. Anyway, the GOREHOUNDS recently broke up, and Jordan is now in a band called BIG MEAT HAMMER. We've yet to hear them, but we imagine that they're in the same basic style as the GOREHOUNDS: old-style punk mixed with hardcore and other influences. They'll have an LP out soon entitled Songs From the Dinner Table, out on Jordan's label. Write to him for details, or if you're in a band and want a show in the Portland area. He also has a video compilation of bands out, including Honeymoon Killers, The Unsane, OUTLAW POVERTY, Twisted Roots and more, that he's filmed at the Portland club, Geno's. Write to Jordan Kratz/ PO Box 7971/ Portland, ME 04112.

On the band scene, starting in the Portland area and working our way up, we have bands (who may or may not still be together) like RODEO JESUS, OUTLAW POVERTY and GHOST WALKS... of whom we know little or nothing about. We don't mean to disregard them, we just don't know what they are up to. Get in touch. Anyway, in Portland there are a few bands worth mentioning. VAMPIRE LEZBOS are originally from Spokane, WA, but they're currently residing in Portland. They've been around for years. Expect a new record out soon on Kane Productions (the Nemesis people), out of California. They're going out on tour soon, so call if you can help out: Dave/ (207) 772-2617.

RECKONING FORCE are a fairly new band in the Portland area. They used to be called CUTTHROAT, and they're a first in Portland (as far as we know): straight edge hardcore. These guys play fast, crunching tunes, influenced by old-style New York hardcore with some oi thrown in for good measure. They're all skinheads, and they want it to be known that they are totally against racism. For more information, write to Lars Savage/ 20 Roundabout/ Scarborough, ME 04074.

TWISTED ROOTS are a band that's been around for awhile. According to their drummer, Sunny (who's the newest member), they sound like "a cross between Husker Du, Black Sabbath and Kiss on acid." Sounds like fun. Sunny is in the process of moving, and we don't have his new address yet, so get in touch with us if you're interested, and we'll pass the message along.

Heading up the state, in the Brunswick area there are two main bands: OFFICER FRIENDLY and RFC. OFFICER FRIENDLY are an incredible mix of tight, powerful hardcore and funky/jazzy parts. These guys really have their shit together and have great stage presence. Write to Chris Bull/ MU Box 87/ Bowdoin College, Brunswick, ME 04011.

RFC are an alright band, but they need to practice to get their songs tighter. They're young, so that's to be expected. With time they should be a force to be reckoned with because they have good sense of chord progresstions and such. Expect a demo sometime in the future. Write to Chris/ 12 Carolyn/ Topsham, ME 04086.

A few great bands exist in central Main, the first being the fun-loving fellows in BIG LAWN. They havn't even been togehter for a year, but they've progressed quite a bit in that time. They have a sound all their own and an overall goofy presence in the scene. They've built up a good crowd of fans, so why don't you find out what all the fuss is about: Write to Jesse Kimball/ RFD #1 Box 350/ Coopers Mills, ME 04341.

NOTHIN' MUCH is the band that I (Jason) play bass in. We've been together sonce 1988 (with a different line-up at first), and we're still going fairly strong. We're influenced by all types of stuff (Sub-Pop, Dischord, ska, hardcore/punk, etc) and follow no one set style. Our demo, We Haven't the Talent to

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THE END OF MUSIC AS WE KNOW IT (A-156) This collection of 11 bands includes: Honeymoon Killers, Prong, Jad Fair, Of Cabbages And Kings, Thurston Moore, Bank Of Sodom (with Jello Biafra and two members of Shockabilly), Black Snakes, Krack House, Phantom Tollbooth, and more. 60 minutes.

THE WILD BUNCH "Hit Parader's Heavy Metal Compilation" (A-139) It's 70 minutes of metal mayhem from **Hit Parader Magazine.** The 18 top heavy metal bands include Q5, Raven, Shok Paris, Agent Steel, Castle Blak, Laaz Rockit, Anthrax, Blacklace, Lizzy Borden, Lee Aaron, Grim Reaper, Megadeth, Antix, Possessed, Jag Panzer, Teez, Abbatoir, Slayer.

GARAGE SALE (A-135) 19 contemporary "wyld and savage" garage bands selected by **Goldmine Magazine.** The Mosquitos, The Vipers, The Gravedigger V, The Trip, Boys From Nowhere, Mystic Eyes, The Addition, The Tell-Tale Hearts, The Crickle, The Pandoras, The Fourgiven, The Shoutless, The Cheepskates, The Aromatics, The Not Quite, The Things, The Fuzztones, The Unclaimed, and Wildfang, The Band With 1,001 Names.

WORLD CLASS PUNK (A-131) A monster 27-song compilation by 25 hardcore/punk bands from Australia, Belgium, Brazil, Canada, Columbia, Czechoslovakia, Denmark, Finland, France, Greece, Holland, Hungary, Iceland, Ireland, Italy, Mexico, New Zealand, Norway, Poland, South Africa, Spain, Sweden, Switzerland, West Germany and Yugoslavia. Compiled by Mykel Board.

TROUSER PRESS COMPILATION (A-124) An exciting hour-long compilation of 20 of the best independent recordings ever. The Residents, Suburbs, Shoes, Pylon, Nerves, Gary Valentine, Bizarros, Chris Moffa & the Competition, Martha Hull, Norman Salant, Poli Styrene, Jass Band, Erector Set, R. Stevie Moore, Fans, Tweeds, Dub Rifles, Armand Schaubroeck Steals, Bunnydrums, Algebra Suicide and Wrinklemuzic. Compiled by Ira A. Robbins.

SINGLES "The Great New York Singles Scene" (A-116) A fantastic music document of the NYC scene 1977-80. Patti Smith, Richard Hell, Television, Speedies, U.S. Ape, Nervus Rex, Mumps, Come-On, Invaders, Marbles, Theoretical Girls, Erasers, Model Citizens, Student Teachers.

NEW YORK THRASH (A-113) 11 hardcore bands with 2 songs each from: Bad Brains, Beastie Boys, Kraut, The Mad, Even Worse, False Prophets, Heart Attack, Undead, Nihilistics, Adrenalin O.D. and The Fiends. Amazing historic document--our best-selling compilation!

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Scene reports

Stage a Proper Ballet, is available now for $3 from Stop and Think productions out of Connecticut: Stop and Think/ 7 Dock Rd/ Norwalk, CT 06854; or from me (see address at the end).

RHYTHM FISH are a band that recently split, but demos can probably still be obtained. They were originally called THE FISH but went through a thousand name changes and ended up with RHYTHM FISH. They were extremely tight and will be sadly missed. Hey, maybe if we say enough good thins about them they'll get back together. It's worth a try! If you're interested in recorded material, write to Jonah Howard/ 58 Middle St/ Hallowell, ME 04347.

Finally the last band to metnion is JOYRIDE, a new band who should promise to be decent. As far as we know they're the only band who does Green Day covers — the whole 7". Get in touch with John Dingus/ RFD #5 Marson Rd/ Gardiner, ME 04345.

As far as zines go, they are few and far between. Bushwhacker (with and "H" dammit!) the zine that we do, has been around since November 1988, directly inspired by the presidential election. We're currently working on #4, which will be a special dedication to the local scene. It'll have interviews with NOTHIN' MUCH, BIG LAWN, RFC, OFFICER FRIENDLY (Maybe others as well), as well as the usual stuff (reviews, poems, articles, art, etc). All contributors will be locals. We're doing this in the hopes of building and strengthening the Maine scene. Anyway, #2 (with Uniform Choice, Reason To Believe, and the Stench) and #3 (w9th Dave Smalley, Disarray fanzine, Powerhouse, and One Step Ahead) are still available for $1 each. Bushwhacker has recently evolved into a label and distributed, please get in touch.

Shitboy Comix is, you guessed it, a comic book. It's put out by Jesse of BIG LAWN, and it's quite funny. Issue #1 is out now, with #2 in the works. Send for it today and read about the exploits of the BIG LAWN guys and their favorite guy, Shitboy the Clown, all in cartoon form. The Andy Rooney cartoon at the end is worth the cover price alone, so send your hard earned buck to the BIG LAWN address.

Also by the BIG LAWN guys will be a new music oriented zine, tentatively called Anti-Farm. If you're a band who wants an interview or review or ad (or whatever!) write to, yup, the BIG LAWN address. We're not sure how far they've gotten on #1 yet, but we hope to see it soon.

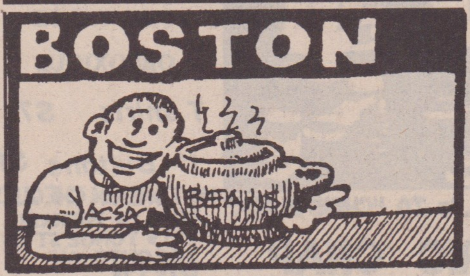
Hedge is a new zine that's in the works. We believe that it'll be basically dedicated to the personal expression side of the scene. They want poems and other forms of expression for issue #1. Send art, articles, letters, socks (?), etc. to : Aaron Brown/ RFD #1 box 959/ Hallowell, ME 04347.

As for shows up here, we don't have them as often as we'd like, but we still have some good ones. Right now there are two groups booking shows on a (semi) regular basis. The first is Roach Productions, which we work with. We do shows at Colby College and the surrounding area, charging $3 or $4 for 4 or 5 bands (usually). All money is split between bands. We plan on doing benefis for Amnesty International and the Maine Greens Party soon, with all profit going to the organizations. The other people doing showsare the OFFICER FRIENDLY guys. They're currently putting on shows in the barn attached to their house. The biggest show there will be happening on Earth Day with Firehose and locals. The barn is fairly small, so we'll see what happens! If you're in a band and want booking in Maine call Roach Production: Todd (207) 873-4278, Jason (207) 582-2002, or Missy (207) 582-3194, or the OFFICER FRIENDLY members (207) 725-7576.

There are a few decent radio shows around the state, but unfortunately we only have the addresses for two of them. Anyway, the first is Todd Blake and Rich Boulet's show at colby College, Face the Facts, on Wednsdays from 6 to 10 PM. Besides doing the hour long MRR radio show, they play 3 hours of great underground music. It's basically all ska, pop-punk, hardcore, punk, and whatever else is cool. The other show is up at UMO in Orono, where a guy named dougly is doing (trying to do?) a show of demos and demos only. That's right, no vinyl. We don't know much else about it. Write to: Todd Blake/ Student Activities Center/ Colby College/ Waterville, ME 04901 and Dougly WMEB FM/ 363 Hancock Hall/ U. Maine/ Orono, ME 04469.

Anyone out there that's into publishing (books, zines), besides Bushwhacker distribution, you should get in touch with Gulf of Maine Books. Bulf of Maine is a small, independently owned book store which covers wide ground. They carry all types of great books and zines (a few records too) and have been doing it for years. They are extremely fair and friendly people, and they'd be glad to hear from you. Be sure to inquire about prices if you want them to sell your stuff. Their address can also be used if you want on Maine Earth First! (or Earth First! in general). Write to: Gary Lawless/ 61 Maine St/ Brunswick, ME 04011.

Well, that about wraps it up for vacationland. Hopefully we haven't left anyone out, but if we have, then please get in touch. Be sure to write to us and we'll tell you all about the large vacation land hedge-diving and land-diving scene. Until then, take it easy! Jason and Missy Bushwhacker/ PO Box 23/ South Gardiner, ME 04359.



Hi again from the city that will probably be host to its first Stanley Cup since the early '70s, courtesy of our beloved Bruins. Now, if the Red Sox would find a fucking first baseman and some real pitching, the Celtics would get some new blood and the Patriots would draft a quarterback, we might be in even better shape.

STP, who last played out in 1983, have reformed and recorded a kickass 4 song demo tape. The style is mid-tempo and crunching, similar to some of the recent NY stuff. UNDERAGE changed their name to SAID AND DONE and have been recording for the upcoming Boston hardcore compilation LP, as have CROSSFACE, BACKBONE and others. OVER AND OUT, a new band from the southern suburbs, have released a demo, but I haven't had a chance to check it out. EYE FOR AN EYE will be going in the studio this spring for their 7" EP. WRECKING CREW are set to go back in the studio for their second album. MAELSTROM have a 7" coming out on Taang anytime now, which will include a cover of Void's "Who Are You." MAELSTROM vocalist/guitarist Zach filled in on bass for SLAPSHOT, recently, when they played a short set which included a godawful cover of U2's "With or Without You" — so much for the accusations that SLAPSHOT isn't a sensitive-type band! By the way, the next-scheduled Patriot Records release is a new STARS & STRIPES 7".

Matt from FUNNY WAGON released a cassette compilation called "Massachusetts Hardcore," which includes the likes of BACKBONE, HEARING IM-

PAIRED, DEFY, AMERICAN BOYS, FUNNY WAGON and SHATTERED SILENCE, who might be back from the dead (more on that next time). A.C. (Anal Cunt) have released a limited edition 5643 track 7" — yes, that's no typo — recorded on 16 track, one track at a time, so you're always hearing 16 songs simultaneously. A.C. plan a tour of Germany, then will split up because, in the words of vocalist Seth, "We don't want to progress musically or keep doing the same thing"... Thrashers SPASM have released a 4 track demo tape. Thrash metal and crossover bands like TEMPORARY INSANITY, DESLOK, DISRUPT and TOTAL DISORDER have all been playing out on a regular basis. The best new local band I've seen lately is SEKA, who have a pulverizing, over the top speed metal style with the stage presence to match. Their new demo only hints at their live power.

In other news, MOVING TARGETS plan to tour Europe this summer and the next release on the fledgling Classy Records label will be by the HELLCATS FROM OUTER SPACE, which includes Bob Cenci (JERRY'S KIDS), John Darga (WRECKING CREW) and Adam Doenias (ex-EYE FOR AN EYE).

Lots of murders in the past month in Boston and tensions are high in the minority community due to those incidents and the police's "stop and frisk" policy, where they stop and pat down "suspicious" looking individuals in Boston's minority neighborhoods. Looks like it might be a hot summer ahead...

Addresses you ask? STP/ Chris Jordan/ 80

Prentiss St./ Watertown, MA 02172; SPASM/ 21 Thomas Rd./ Lawrence, MA 01843; Matt (FUNNY WAGON)/ 49 Grove St./ Holliston, MA 01746; A.C./ PO Box 101/ W. Newton, MA 02165; HELLCATS c/o Adam Doenias/ 20 Ashford St./ Allston, MA 02134

If you crave more info or whatever, feel free to write... Al Quint/ PO Box 1605/ Lynn, MA 01903

Howdy do from PA! Erie, PA, that is... the Erie scene is growing — before last February, there were only two all ages shows (that I can remember), one being Tex & the Horseheads way back in May of '86. Now that's a dry spell! But because of the hard work of people like Paul Younger at the Continental Club and bands like MY 3 SCUM and LOST, the scene has really taken off. And speaking of MY 3 SCUM, they've got a new 10-song demo out entitled Escape From The Planet of the Jerks. Good quality recording shows off their own brand of chunky thrash-influenced punk. Meat & potatoes hardcore. Send $6 for a demo, $6 for a shirt (check/m.o.) to Larry Weaver/ Scum House/ 3610 Maple St/ Erie, PA 16508.

Two local bands that make their debut this week are LAST WARNING and CRYPTKICKER. LAST WARNING are a NYHC-influenced powerhouse, and CRYPTKICKER... who knows what to call 'em. To give you an idea, I'll tell you they cover The River Bottom Nightmare Band's theme song. (Remember Emmett Otter's Jugband Christmas?)

An Erie band that's really doing well is LOST.

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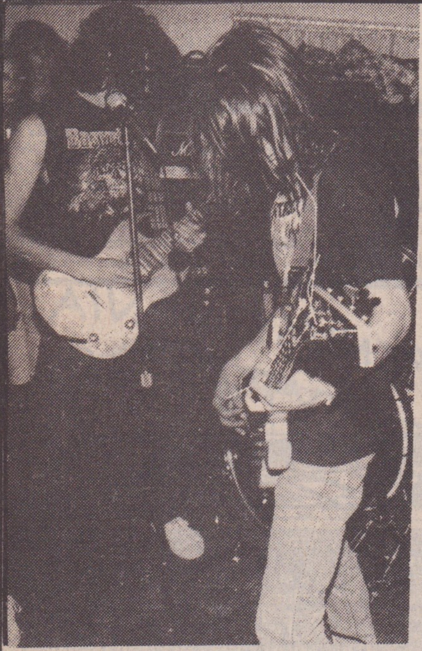

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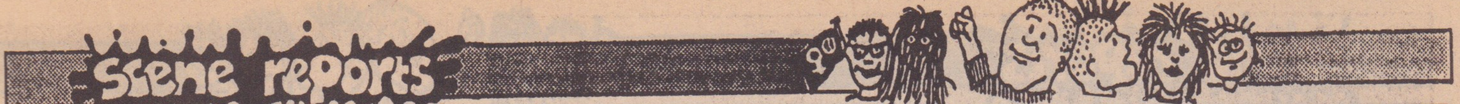


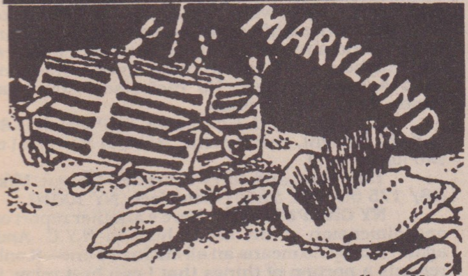
Since Brian's modesty (?) kept him from saying too much about his band in the last Erie scene report, I'll say it for him — LOST rock. Early demos showed influences of Bad Brains and early Replacements, but lately they've come into their own, with a bit of a D.C. flavor. They've tentative plans to tour this summer, so look for 'em in your neighborhood. Get their 7" for a measly three bucks: LOST/ 777 Nagle Rd./ Erie, PA 16511.

Also available for $1.50 from the same address is the "duo-zine" of Un-Sung/Throbbing Tool. Un-Sung is your standard info-zine, while Tool lots o' kooky stuff including dope, lovebeads & sodomy, and a healthy portion of Ted Bundy.

And speaking of zines, there's two more to speak of. The first being Plain Brown Wrapper, which is always out with new info & thought-provoking comics. (not for your coffee table). $1.50 c/o Jude/ 1241 W. 10th St./ Erie, PA 16502.

The second zine being a product of my cohort Pat and me, entitled Stomp. Chock full o' skating & music, not to mention ish #1 has interviews with Outface & Shudder To Think, while ish #2 has an interview with Chris & Kevin of 7 Seconds. Good photos, if I do say so myself! Send me a buck & I'll send you the issue of your choice. Stomp c/o Ben/ 538 Montroyale Dr./ Erie, PA 16504 .

Before I go... Bands! If you're planning, on coming through the vicinity of NW PA, contact the local guys at Amino Caravan Productions/ 2136 W 22 St./ Erie, PA 16502. (814) 456-4914. Later!!!



Hello, Hello. This is Baltimore calling. Here's the low-down on what's happening here in the armpit of the Mid-Atlantic. Lots of local bands have been exploring new venues all over town. This has caused a resurgence in local shows. Unfortunately a good all-ages venue is yet to be found. But there has been no lack of enthusiasm at the ones we have had. (A crowd of 200+ packed the hall at Govans Presbyterian Church for a three band bill of Fifth Collumn, the Defense Condition and Red Die #9.)

Speaking of FIFTH COLLUMN, they have begun to carve out a niche for themselves and their sound. They put out a demo tape over the winter, Profound Ignorance. Fifth Collumn/ 325 Murdork Rd./ Balto., MD 21212

The long-awaited vinyl release from KRACK is now available. Six insane songs packaged under the name Funkwagon McGillicuddy. It is yours for a mere $5. And while you're at it, check them out live. It beats sitting at home with your parents, and you just might like what you hear. Krack/ 1448 Battery Ave./ Balto., MD 21230

A real original outfit, THE 4 FIENDS, has been playing a few shows at more than a few places. They also do an interesting cover of Led Zepplin's "White Plains." THE EXHUMED play a raw, fast, loud brand of hardcore/metal. Real good drumming. MIND'S EYE, a new, young cowtown band has put out a demo that is quite pleasing to the ear. Hopefully they will make it in to town to play. JADE has been playing out recently (including two shows at Hammerjacks). They are about to relese an EP on the Merkin record label.

The psychedelic sound of the PILTDOWN MEN has been receiving rave reviews. They are expected to go into the studio soon. Confined to the studio in the past, BLACK PETE is filling out its ranks as they prepare to take their sound to a live audience. THE FIT OF FRUSTRATION, after playing a few shows, has taken their psycho-rock-hardcore sound into the sudio to record a demo. If it sounds anything like their live sets, it should be well worth a listen.

The speed metal sound of THE DEFENSE CONDITION has been ringing out across town. They get better with every time out. The demo Hope for the Future is still out for $5 ppd. They are soon to enter the studio to begin work on a 7" EP to be released later in the year. The Defense Condition/ 3233 Summit Ave./ Towson, MD 21234

BERZERK has been playing out frequently

and drawing good sized crowds each time. They also received quite a bit of local press in the early months of the year. They released a demo Gonna Save the World..., that has been getting rave reviews. For more info write: Beef Platter Records/ PO Box 36401/ Balto., MD 21286

Arnold, MD's favorite sons, IMAGES, are still going strong and playing both Baltimore and D.C., as well as New York. Their songs staight ahead rockin' and really catchy. A real treat, fer sure. They are preparing to return to the studio to work on a split 7", for now, check out their still hot LP Fall From Grace. Images c/o DSI records/ PO Box 346/ Dunn Loring, VA 22027

It has been a busy year so far for the mighty potentates of rock-n-roll, RED DIE NUMBER NINE, as they have been playing out in support of their nearly sold out vinyl debut, Baltimore...Potentating Mightily, Thank You! This EP has been receiving considerable airplay on WCVT, WHFS and 98 Rock. They are also in the studio working on a full-length LP to be released later this year. The Baltimore.... EP on red vinyl is $4 ppd (cash or m.o. payable to Bill Tavik) write: Red Die #9 c/o Justified Vandalism Records/ PO Box 18873/ Balto., MD 21206

The only places putting on consistent all-ages shows are Chambers, Studio 10 and the newly opened Music Box. They mostly host local bands but Studio 10 did bring Fugazi and Jawbox to town and the Music Box has plans to bring in some big talent. Unfortunately, Studio 10 has been closed down due to structural flaws in the building. A good place bites the dust (some say due to the influence of Hammerjack's ownership on the city inspectors). Pie Weasels has opened to take its place. How long Pie Weasels will last this time around is questionable. Maxwell's is having shows for the college (18 and over) crowd and Nicky D's and the Grog and Tankard have occasional shows for those of legal drinking age. For any band who would like to come and play in the Baltimore area, write: Justified Vandalism Records/ PO Box 18873/ Balto., MD

21206 or call (301) 323-9817.

WCVT radio has had a few changes. the local band show is now two hours and has been moved to Saturday. Rod's "Pandora's Box" and Gary's "Rock-n-Roll Radio" shows have also been moved to Saturday night. Same times (basically), just a different night. So call 'em up and bug them to play all that stuff that your mother hates but you can't find anywhere else. Bands who want to get on the air should send their stuff to Skizz-Program Director/ c/o WCVT radio/ the media center/ Towson State University/ Towson, MD 21204

As far as anyone can tell, no one in this town is putting together any type of fanzine.

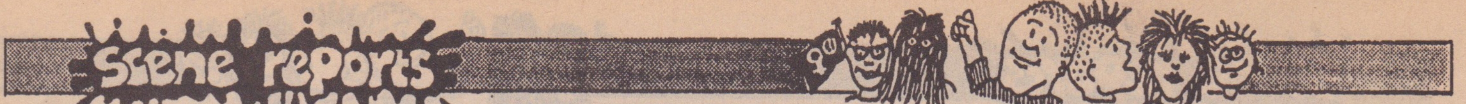
Greetings and hello from the mid-South, more importantly Memphis, home of Elvis, the Beale Street Blues, and (Ha Ha) the syph capital of the United States. Two of Memphis' big local bands are gone; one moved to Seattle and the other has called it quits.

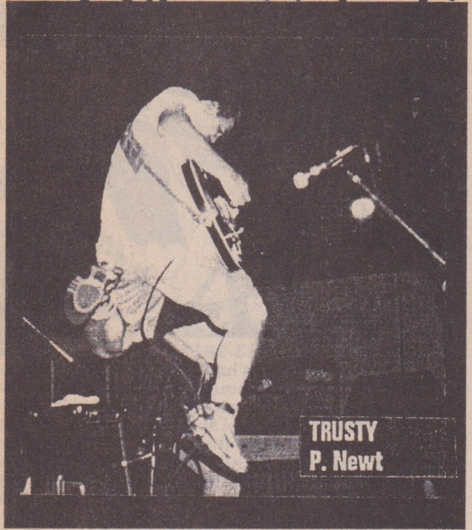
Since 1985, SOBERING CONSEQUENCES have been grinding out some great and classic hardcore tunes. They put out two demos and two 7"s in their four year history and trekked through several states in different tours. SOBERING underwent too many line-up changes and vocalist Roy tells me that they really weren't getting too much done in their last year. They called it quits after their last show (though nobody knew it then) on December 29,1989 with Econochrist. It now looks like all the former members will be starting new bands.

On the other hand, PAZUZU (once dubbed Memphis' most controversial band) finally moved to Seattle, Washington in mid-February after planning for nearly a year. Their 1989 7", Moribund, received excellent reviews in most fanzines and is a must just for their classic crossover tune "Rot." These dudes are the best, they fuckin' rock! They are definitely a band to watch for. PAZUZU's new address is 232 Belmont Ave E/ Apt #4/ Seattle, WA 98102 and you can get the Moribund EP from Assault With Intent To Free (PO Box 1484/ Oxford/ MS 38655) for $3 ppd.

Trusty (actually from Little Rock, AK but play Memphis continually - ok, they're pretty much considered to be locals) have been really gaining popularity throughout the U.S. lately. Their A Name To Depend On 7", which was released on Tim Lamb's (ex-Lighten Up! zine) Soma Records, is sold out and I hear there are no immediate plans for a repress. TRUSTY are pretty much a cross between Minor Threat and Social Distortion and are probably the best band the South has to offer. Trusty/ 38 Nob View Circle/ Little Rock/ AR 72205. They are supposedly recording stuff for an LP on Truant records hopefully to be out in the summer.

The big hardcore band around Memphis now is the Religious Straight-edge band RAID. Their hard-line attitude and right-wing stance has made them the most hated by punks but the most loved for the "Stomp Crew" (straight-edge clique). Bassist Mark tells me they have a 7" coming out soon on Hard-line Records or something like that. Their music sounds a bit metal (although it is pretty good) but their anti-Choice stance (and they do force it) is pathetic. Their violent hard edge stance is sure to be




TRUSTY
P. Newt

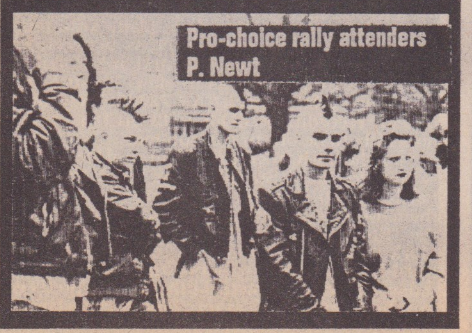
a hit with all Slapshot lovers. Well, I guess the bottom line is if you like that kind of shit, check out RAID. RAID/ 3287 Southern, Apt 12/ Memphis, TN 38111.

The only other band I know much about is 'TAINT SKINS (what a southern name!!!) who consists of ex-members of an older and now broken-up Memphis band, PRIVATE WAR. 'TAINT SKINS have been playing around lately and I hear they are pretty good. Other newly formed Memphis bands include PEZZ, FAUST, BEDLAM, MALEVOLENCE, LIMIT and WITHOUT. Sorry, but we don't have any addresses for these bands.

Truant Records (PO Box 42185/ Memphis TN 38104) have been going at it for a couple of years now. They released SOBERING CONSEQUENCES' Judgement Day (out-of-print) and Econochrist's It Runs Deep record (now repressed on Very Small Records) in 1988. Last year they pressed SOBERING CONSEQUENCES' Like It Or Lump It and Convent Garden's (from Green Bay, WI) Hand In Hand EP. The latter two records are still available for $3 ppd. Truant head executive Roy Isaksen says Truant's next vinyl will be a full length LP from Little Rock/Memphis' TRUSTY.

The Anarchist Youth Federation Mid-South (PO Box 241532/ Memphis, TN 38124) chapter came together last Fall. They've been circulating flyers and helping with protests and marches so far including an Anti-Fur march in November and a Pro-Choice rally in January. JP, the guy who organized AYFMS, is also in a band called FAUST. I don't know much about them at the moment but they are supposed to play some time soon.

Assault With Intent To Free collective have been putting out fanzines and flyers, and doing shows for about two and a half years now. I also hear they're planning on pressing some sort of vinyl in the future (possibly a split with Truant Fanzine) but how the hell would we know? (Even though we put the damn thing together!) Assault With Intent To Free issue number eight (with Dead Silence, PAZUZU, Ultraman, articles and more...40 pages...$1.50 ppd) is out now or actually will be out by the time you glance over this article. We are also distributing lots of DIY stuff (including lots of mid-South stuff) at non-profit prices so send a stamp for catalog. Labels can send their shit for review and possible distribution. We aren't from Memphis but we spend a hell of a lot of time up there (we're at every single show) so I guess we could be considered Memphis scene people.


Pro-choice rally attenders
P. Newt

Truant Fanzine have been at it for about a year and a half. They released issue number three last November including interviews with Rednecks In Pain (Nashville, TN), TRUSTY, SOBERING CONSEQUENCES, a purple cover and more. It's available for $1.85 ppd. Truant Marv says issue four (with RAID, PAZUZU, Plaid Retina and more) should be out in early June. These guys are pretty neat so order up.

Pylon fanzine (PO Box 38236/ Germantown/ TN 38183-0236) is a poetry and punk zine. They recently released issue number four ($1.00 ppd) with articles, poetry and reviews. Most of their stuff is pretty interesting and well done.

The New Resistance (PO Box 752083/ Memphis, TN 38175) is a new zine I see from time to time. It's mostly articles centered from an Anarchist's view. I don't know who does it as the staff all use fake names. It's pretty short and to the point. (50¢ ppd)

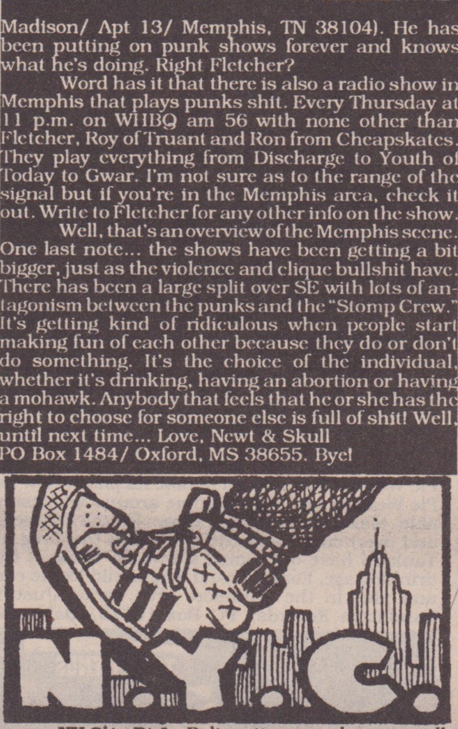
The Antenna club has been the only place for all age shows in Memphis for the longest time now. However, I've heard they're pretty hard to deal with. The Omni New Daisy on Beale Street maybe doing some shows in the future... nobody knows for sure. Studio G on Beale St did a few shows last summer but its really too big for punk shows in Memphis. Touring bands -- the man to talk to is Fletcher (1236

PAZUZU
P. Newt

Madison/ Apt 13/ Memphis, TN 38104). He has been putting on punk shows forever and knows what he's doing. Right Fletcher?

Word has it that there is also a radio show in Memphis that plays punks shit. Every Thursday at 11 p.m. on WHBQ am 56 with none other than Fletcher, Roy of Truant and Ron from Cheapskates. They play everything from Discharge to Youth of Today to Gwar. I'm not sure as to the range of the signal but if you're in the Memphis area, check it out. Write to Fletcher for any other info on the show.

Well, that's an overview of the Memphis scene. One last note... the shows have been getting a bit bigger, just as the violence and clique bullshit have. There has been a large split over SE with lots of antagonism between the punks and the "Stomp Crew." It's getting kind of ridiculous when people start making fun of each other because they do or don't do something. It's the choice of the individual, whether it's drinking, having an abortion or having a mohawk. Anybody that feels that he or she has the right to choose for someone else is full of shit! Well, until next time... Love, Newt & Skull
PO Box 1484/ Oxford, MS 38655. Bye!



NY City Pt 1- Believe it or not, there actually is hardcore in NY, not that the MRR scene reports usually get around to it.

There are a lot of newer bands, like CITIZEN'S ARREST, who play around often and are working on a 7" for CA's Drawblank Records; the MANACLED, a pretty fun band who are working on a 7"EP for NJ's Rebound Records; BORN AGAINST, NY's political (yeah, we still have one or two) with Adam from LIFE'S BLOOD, Javier from OUR GANG, Darryl from CA and Sam McPheeters from Dear Jesus; BABOON HEARTS, who do SFA covers badly; PRODUCT 19, RORSCHACH (from NJ); BAD TRIP, who have a 7"EP on Bell Bottom Records, which is almost sold out.

SITUATED CHAOS just got a new drummer. The SUPERTOUCH 7"EP is out, three songs, as is the BEYOND LP, on Combined Effort Records. NAUSEA LP is out. MAXIMUM PENALTY broke up. YUPPICIDE, a kinda ska-influenced band, are working on a 7"EP. AS ONE, from Middletown, played here recently — they should definitely get better material. Ditto for The Cause, from NJ.

Inflatable Children, from Boston, have played two ABC-NO-RIO matinees and are really great. Lars from UPPERCUT joined JUDGE, which is pretty strange. IN YOUR FACE recently did a set of all covers, including Minor Threat, 7 Seconds, Project X, Devo, Token Entry, Iron Cross, Descendants and others. NORMAN BATES AND THE SHOWERHEADS are putting out an LP. LUDICHRIST is now SCATTERBRAIN. REST IN PIECES' new LP is supposedly really metal. REAGAN YOUTH LP re-issued on New Red Archives Records with three new songs, cheezy packaging, doing their unreleased 2nd LP soon, as well. BREAKDOWN 7"EP (of their demo) out soon, but they've been long broken up. KRAKDOWN 7"EP is finally out (no lyric sheet) and Jason's getting married to Vicky in late May.

Beef Trust, from CT, has a 7"EP out on Skene Records, and they did a good set here recently. Murders Among Us comp. 7"EP out with ABSOLUTION, LIFE'S BLOOD, NAUSEA AND BORN AGAINST, out now and it's pretty insane. BAD BRAINS broke up again (hooray!), but unfortunately HR is doing solo stuff (oh well). SFA got signed to a label and LP will come out by summer (?).

Jimmy Jones started booking punk/alternative matinees at the Pyramid on Saturdays, and I'm still booking hardcore matinees at ABC-NO-RIO on Saturdays and it seems to be working out. BUG-OUT SOCIETY are working on their 2nd LP. GORILLA BISCUITS and YOUTH OF TODAY have both broken up, at least at present. Porcell and Sammi are still in JUDGE. Walter started MOONDOG with Sergio (ex-COLLAPSE and ABSOLUTION) on bass, Tom Capone (ex-BEYOND, BOLD) on guitar and Alan (BURN, ex-BEYOND) on drums. TOKEN ENTRY going funk. MR. PICKLE still looking for new bassist.

Newer bands: STREET SMART, NOTHING LEFT, CRASHDUMMY, NUN RAPE.

ABC-NO-RIO matinees are going swell. Lots of out-of-town bands play (Boston, PA, NJ, Ct and many touring bands in June-July from TN, FL, CA etc.). Door price is always $4-5. All ages. No fights. We've had about a dozen shows and everything's pretty cool. If you want to play, my name is Mike. Write me at the address at the bottom. If you want to play send a record or tape, a letter and phone #, and maybe a small promo thing if you want (don't send a book, please). No racist/sexist/anti-gay bands. Save your postage.

Also, my band, Go!, has a 7"EP which is $3 ppd ($5 foreign), and my zine, BSM, is 50¢ ppd (or two for $1 ppd).

Take care, and sorry to anyone I forgot. Mike BS/ 175 5th Ave. 2589/ New York, NY 10010.

NY City Pt 2- Hello. Here's another report on one dimension of the scene here in N.Y.C. And, again, It is by no means an all-inclusive one—it only regards a portion of things that I can best relay, is only one aspect of many different contributions. So, here goes.

Well, the focal Point of the Lower East Side, Tompkins Square Park, is now a maze of wire mesh and steel poles. Its proposed renovation has offlcially and odiously begun. Heavy duty fences blocking off sections of the park have already been put up as part of the City's "50//50 Plan"—one which calls for the handing over of empty buildings in the area to developers to be made into condos. The inane logic behind this then explains how the profits made from such a venture will then trickle down and be used for low-income housing. Not to mentlon that the problem of taking care of those woe-begotten, homeless, Yuppies will be solved as well. Some two mllllon dollars is being put towards "upscaling" the park for this proiect.

Speaking of more things fucked-up, there have been a sick number of killings of unarmed kids by quick-draw cops. "But I thouaht he had a gun". There were actually two such incidents in one week, one of which involved a young kid on his way to pick up his dinner order from a local Chinese restaurant.

A similar mentality runs within this "scene" as well, for violent episodes have led to CB's (once again) saying they want nothing more to do with hardcore bands, not even for evening shows. Sunday matinees have been a thing of the past for a while now. On the street, also, one recent tragic incident saw the fatal stabbing of an 18 year old guy just visiting from Atlanta, as he was trying to defend someone he knew in a fight. The following night a vigil was held at the spot at which he was kllled. No,

Scene reports

that doesn't undo shit, but it was one way to acknowledge and make more public what had happened.

And no, N.Y. is not exclusively the hellhole it's seeming to sound like. Positive things take place as well. There's actually now a decent number of newspapers and zines coming out of the city. One new @ paper just out is called Love and Rage. It is written in both English and Spanish and covers news on an international scale, with the first issue featuring info on Greece, South Africa, Poland. Details on recent struggles between Danish squatters and police over in Copenhagen is being sought for an article on the event. If anyone over there wishes to write about what went on, it would be greatly appreciated. Send articles, as well as $1 donations for either of two existing issues, to: Sabotage/ 96 St. Mark's Pl/ NY, NY 10009.

Still publishing, of course, is The Shadow, which covers news on an intensive, local, scale. Write to: The Shadow Press/ PO Box 20298, Tompkins Sq. Stn/ NY, NY 10009, and include a 50¢ donation. There is also Bob McGlynn's On Gogol Boulevard, documenting struggles in what is (was?) the Eastern Bloc. Contact: 151 First Ave #62/ NY, NY 10003. Slug & Lettuce is a sort of factsheet of zine reviews and classifieds. It's free from: Chris Boarts/ 30 Newport Pkwy #409/ Jersey City, NJ 07310. And finally, Signs of Life is an anarcho-punk zine put together by N.Y.D.A.C. people, and is a pretty comprehensive attempt at that. There are a few remaining copies of issue #1, and work is being done on a second issue as well. Interviews, articles, art work, are constantly being sought. N.Y.D.A.C.'s address is: P.O. Box 365, Canal St. Stn/ NY, NY 10013.

N.Y. Direct Action Correspondence is becoming one of the most consistent outlets in the area for people interested in change. One of its most recent actions was a Meat-Out staged at a local McDonald's. It began as a peaceful, but pretty impassioned, demo—lots of literature and plenty of free speech on Mickey D's involvement in rain forest destruction and animal slaughter (and perhaps slave labor wages and treatment as well?). Blood red paint hit the store's front windows. However, it was when a garbage can down the street was turned over that cops freaked out and caused a near riot, grabbing their select protestors and slamming heads to the ground. Actual video tape coverage promises to clear those arrested of charges. The demo moved then to yet another McDonald's to play with smoke bombs.

Although it took place some time earlier, one other demo to capture big-time media attention was an ACT-UP/WHAM one held at St. Patrick's Cathedral during a High Mass, where demonstrators acting as parishoners lay down in the aisles during Communion. Others threw condoms in protest of the Church's refusal to acknowledge the desperate need of safe sex education. Many people questioned the fairness of interfering with one's right to worship, but it seems that especially with a sect of people notorious for turning a blind eye to the reality of certain situations, only such drastic maneuvers will make eyes open to this critical life and death issue here.

Many bands, as well, in the area have been quite active in giving their energies towards important concerns and benefits. A benefit for one of the 13th Street squats featured NAUSEA, as well as political-folk singer ROGER MANNING. INSURGENCE, the RADICTS, the APOSTATES, and NAUSEA played another benefit to aid the Sabotage Bookstore Collective. The show was highlighted by a ripping set from the temporarily reunited DOOMSDAY, a Long Island anarcho-punk band of a few Years ago in which current members of WINTER played. Finally, the Tattoo Benefit for "Food Not Bombs" brought in over $1000, which is also set to go to the Toronto A.L.S.F.G. and a local S.U.P.R.E.S.S. chapter. Huge thanx go out to tattoo artist Shotsie Gorman and Elio, as well as to the RADICTS, CRAWLPAPPY, and NORMAN BATES & the SHOWERHEADS, and to "Food Not Bombs" for the vegan fare, all of whom made the night a great success.

There's lots of activity in the way of vinyl as well. Keep your eyes open for a NY hardcore sampler to be put out by Sam ex-Venus. A benefit show for its production was held at ABC No Rio, site of Mike Bullshit's Saturday matinees. S.F.A. has an LP coming out this spring on Caroline Records, while two EPs are set for release, or re-release, from BREAKDOWN: one is a 7' Pressing of a 1987 demo, and the other 7" will include both a never released Summer of '88 recording, and some live tracks.

The FALSE PROPHETS have a new drummer (ex-Giant Metal Insects) and bassist (ex-Ritual Tension), and are recording a 6-song EP to be released in August by DeKonkurrent, a Dutch label. A second European tour is in the works to follow. WINTER has an EP coming out on the L.I. label, New World. The first 1000 pressings of the RADICTS/ PRESS split LP have sold out but another pressing should be underway. The RADICTS also have a two-song 7" coming out in May on D.C.-based Polemic Records. A possible U.S. tour with Moral Crux is being arranged for this summer.

The first 1000 Squat or Rot EPs have sold out as well (with a good number finding their way down to Columbia), but a second 7" is under way with cuts from KRAKDOWN, YUPPICIDE, MALACHI KRUNCH, SLAUGHTER, and INSURGENCE. Again, another 16-Page booklet is to be included, this one in both Spanish and English.

Speaking of SLAUGHTER, they now have a new bass player and drummer to break in. Should sound good. INSURGENCE are getting progressively tighter and hotter, especially with the addition of a third person, Alicia, on vocals. That line-up debuted at one of Jimmy James' Saturday matinees at Pyramid (news for touring bands). WORD MADE FLESH is a new band which includes Jae ex-A.P.P.L.E. on vocals. They should be playing their first shows out this spring, and have already recorded a short demo. Write to them: c/o Jae Vespole/ 25 Van Dam St/ Brooklyn, NY 11222. BURN is another new band in the works, with ex-ABSOLUTION and N.Y. HOODS guitarist Gavin. POGOMANIACS are getting a set together, and they are made up of ex-REZISTURZ and PUBLIC NUISANCE members. Keep a look out for these bands.

Finally, NAUSEA's first vinyl release, a gatefold LP entitled Extinction, is out. And sold out, at least in England, as well where the 1000 copies on Meantime Records went in five days. Unlike the U.S. release on the Profane Existence label, the promised patch and insert has to be mailed away for if you bought the European copy. However, expect a bit of trouble there, as the entire shipment of patches was confiscated (not returned, but confiscated) by British immigration. You might have more luck writing direct to Profane Existence (who put out an excellent zine, by the way): P.O. Box 8722/ Mpls, MN 55408.

NAUSEA themselves are currently in the midst of a pretty amazing European tour. The tour was going to include a few UK dates, but, again, British immigration, those bastards, put a stop to that by refusing entry to two band members, on the (false) grounds that they didn't have enough money. Perhaps it actually had to do with the current, volatile, Poll Tax situation in the U.K. now, and their desire to keep any potential sympathizers away. Who knows. At any rate, BANDS with intentions of traveling to England: make sure you get working papers BEFORE leaving the States.

O.K., that's about it for now. I just want to close with this comment from a major network newscaster here regarding a new, self-administered abortion pill being successfully used in France. Let it be a revealing summation of the anti-woman/ anti-choice attitude. After describing the freedom with which a woman would be able to act when deciding what to do with her body and this pill, the newscaster then proclaimed: "Now we have to worry about how to keep it from getting here!" Guess it's a bit too much self-determination for 'em to deal with.

Again, anyone wishing to correspond, write in c/o: P.O. Box 20114, Tompkins Sq. Stn/ NY, NY. 10009. And an apology to those letters I haven't been able to answer—it's been a crazy past few months for me. So, take care, have fun, Andrea.

NY Upstate - Greetings from the cesspool of Broome County, specifically Binghamton, New York. So to cut the bullshit, here's a rundown of the local talent. Here we go.

Local HC/punk/thrash/psychedelic dj UNCLE PETE has not been polluting the airwaves on our local collage radio station (WHRW) due to sign ups. But, in the mean time we can play MAD TRIVIA PARTY with Larry and the rest of the pannel. It's a sort of trivial pursuit meets jeopardy meets radio. I've been playing it for five years or so now...

On show venues, our local showthrowers Jamie and Paul of Dungeon Sound and Pinch Productions have been doing security at the Lost Horizon in Syracuse for such bands as: OVERKILL, D.R.I., SICK OF IT ALL, Sound Garden and Voivod. They tried to throw a show with: MILK TOAST, ABALIENATION, CANNIBALS GONE TRENDY, MANSLAUGHTER and THE RECKONING but due to circumstances beyond their control it was canceled at the last minute. Luckily a few locals salvaged the show by moving it to one of their basements and ABALIENATION and AKADEMY SHRED played to a smaller, but just as interested crowd. A special set was played by the new DEAD LEPRECHAUNS minus their usual drummer. The show rocked the roof till the cows came home.

On band fronts DISCIPLES OF GAWD have reformed with a new line up and new name THE ORVILLE REDENBOCKER EXPERIENCE. Featuring TOTAL CHEDDAR bassist Mike, DEAD LEPRECHAUN axe man Rich on guitar, and yours truly on vocals.

ABALIENATION finaly got their shit together and put out an official demo def-ly entitled Shoot Cops Not Dope featuring 30 songs in 40 minutes. The best yet from these guys. Produced by Darren of (Binghamton's) URBAN WASTE. They have shirts, stickers and tapes available for a nominal fee.

AKADEMY SHRED are the psycho-thrashsters from the J.C. area, and they have a new line up and a new demo out. They do a rocking cover of the B-52's classic "Rock Lobster."

Binghamton's HARSH REALITY seemed to have called it quits finaly...

DEAD LEPRECHAUNS are a thrashin' def group from the Chenango area. Right now they are seriously practacing and recording a demo. Look for more from them.

Local legends IRON WOMBAT had a reunion at the local SUNY campus. For a free noon time show. Rocking through originals as well as desacrating the Tom Petty hit "Sleeze Balling" and the led blimp song "Big Rubber Glove." It's nice that they're back together. I hope it lasts.

Issue one of local fanzine Bullpress is out with: MILK TOAST, SOLUTION, Fugazi and Nuclear Assault. Issue two features GENERICA, ABALIENATION, Sockeye and CANNIBALS GONE TRENDY, it is also available.

Eric of CANNIBALS GONE TRENDY and Darryl Pestilence (me) converged on a spoken word project. Together, and solo ones as well.

A new thrashcore band is forming under the name TOTAL CHEDDAR. Expect more on that in the future.

On our border, Elmira workhourse 2HAWKS is releasing a duel cassette of BITE YOUR ARM and HIDIOUS NOISE (aptly named,I meaned mamed), plus a sequel to his PRUNES comp. aptly titled PRUNES: THE REVENGE. He tells me he is in a new band. I forgot it's name. Oh well.

MEAT DEPARTMENT are still around I gather. They forgot to give me their address. Oh well.

DEAD JESUITS have their own zine, as well as three tapes out. They just finished their third tape and an EP entitled Cream Corn from the Eye Socket of GIBBY. They are working on their zine and Tape IV.

A new comp. was put together locally entitled Bullpress Audio Fanzine Volume One. It features GENERICA, MILK TOAST, SOCKEYE, ANALY RETENTIVE CITIZENS FOR A BETTER AMERICA, ABALIENATION, THE FRINGE, MEANINGLESS EXISTANCE, DJINN, DEAD JESUITS and more for $3.

Well, below me are all of the addresses I have for the above mentioned. For Bullpress zine and tape info write me. IRON WOMBAT I have no address for, nor MEAT DEPARTMENT, nor DEAD LEPRECHAUNS, nor TOTAL CHEDDAR. Write me, and by the time this is printed I will have them for you.

ADDRESSES: ABALIENATION/ 5 Queenswood Blvd/ Owego, NY 13827 for shirts, stickers and such. For demos: c/o Jim H./ PO Box 532/ Apalachin, NY 13732 for $4. 2HAWK STUFF (comps,zine,tapes): 519 Baylor Road/ Elmira, NY 14804. Bullpress, ORVILLE EX. and info c/o Darryl Pestilence/ 249-2 Edwards St/ Binghamton, NY 13901. CANNIBALS GONE TRENDY: c/o Eric Roth/ 51 Woodcrest Way/ Conklin, NY 13790. AKADEMY SHRED & DEMO: c/o Jim H./ PO Box 532/ Apalachin, NY 13732. DUNGEON PRODUCTIONS: 253 Chenango Street/ Binghamton, NY 13901. DEAD JESUITS: 249-2 Edwards St/ Binghamton, NY 13901.

INSURGENCE
P: Gina

NORMAN BATES & THE SHOWERHEADS

'Twas the night before Christmas, and all through CBGB's all the creatures were stirring and making it very difficult for us to conduct our interview. The ripped stockings were hung on stage without care, in hopes that The Showerheads soon would be there. But the Showerheads were nestled all snug in the back, getting interviewed, drinking beer and smoking some crack. (No, not really, but we had to make it rhyme!)

Queens... the birthplace of so many great bands. First it was Simon and Garfunkel. Then the Ramones, and now it's Norman Bates and the Showerheads. The members are: Jim Starace (vocals, guitar), Rob Schiff (guitar), Mike Bys (drums) and J Garino (bass). NBSH have a huge following in both Queens and in New York City. Claiming to be influenced by music of the late '70s, including the Ramones and hardcore from the '80s, their style cannot be directly compared to anyone, but can he seen as a uniquely raw, psycho-paced energetic musical experience. Janet Leigh's encounter in the shower is nothing compared to surviving one of The Showerhead's sets.

This interview was conducted by Wendy Waxman and Anne Lepore. Unfortunately Bys wasn't available, and J can't talk and drink at the same time. So you'll mostly hear from Jim and Rob.

MRR: Let's start with The New York Hardcore Compilation "Where The Wild Things Are," since it's something that everyone is familiar with. According to a local magazine, Destroy NYC, "These guys (NBSH) have the hottest tunes on this slab o'vinyl. Besides blowing both speakers through the wall, they destroyed my diamond stylus and melted my turn table. My dog is now deaf, and my pet mouse exploded. In other words, they totally rip." So what did you guys think of that review?

Rob: That was really cool! Felt bad for the guy's mouse though.

Jim: It was great being asked to play on that record.

MRR: How did you get on it?

Jim: A friend of ours, Mike, who was in Raw Deal and is now in Slaughter, knew Bill who put it together, and Mike told him about us.

MRR: Are you going to be on any other compilations?

Jim: No, because our main focus has been on getting out our first album, which should be out by the time this is printed.

MRR: The artwork for the album looks great. Who did it?

Jim: I do all the artwork for the band—the stickers, the t- shirts, the flyers, everything.

Rob: And I do all the printing, because I work in a print shop and get a break.

MRR: Jim, is it a burden doing all the artwork?

Jim: It's hard work, but I'm happy. I really wish I could do 25 to 30 more hours of art work for the band. As it is, I work full time, and all my extra time aside from playing goes into making the art for the band.

MRR: So why not have someone else do the artwork?

Jim: 'Cause I know what I like, and even

Queens.

MRR: What has been the difference between playing in Queens/Long Island, and in NYC?

Jim: The audience is more diverse in NYC. In Queens we're playing in our own territory, so a lot of friends and neighborhood kids show up. In NYC, our audience is made up of other bands, artists, friends, people who've heard of us, and people who haven't. In NYC everyone is more involved in the music scene than in Queens, so you have to be more impressive.

MRR: How long have you guys been together?

Jim: 3 years with this line-up. Before that we were just fucking around.

MRR: How have you changed?

Rob: We've gotten a little heavier. We've gotten a little more progressive. We took things into our own style. Instead of trying to sound like everyone else. We gotta do our own thing. Jim listens to this, J listens to something else, Bys is into something else. The whole of us being into different things comes out in what we play.

MRR: Do you want to tour?

Rob: Yeah, I'd love to. If we could do it, I'm there. I'm gone.

MRR: Where did you get the name of the band?

Jim: None of us are big Psycho fans for one thing. I've always been into "heads." We thought of "Split Heads" or "Cracked Heads," but then someone told me about a band called "Sloppy and the somethings???", I can't remember what, but anyway, I liked the idea that it was the name of somebody and then something after it. So we wanted a title with someone's name first, and the "something" Heads. So there it is, Norman Bates and the Showerheads.

MRR: Who writes your lyrics?

Jim: I do.

MRR: And the music?

Jim: Mostly me, with everyone else contributing as well.

MRR: Where do you get your ideas for the songs?

Rob: Average everyday life.

Jim: Everywhere. We write about everyday kids in Queens. We try to write true things. Every song has some truth in it—and we try to be a little funny too. Our songs are personal in the way that they're average angry kid songs, but it's real anger, that everyone can relate to, not pretentious bullshit. When something bothers me, I write about it. Like "Woody Wood," which J sings. It's about the horrors of angel dust. It sounds like a kid's first angry poem, but it's true. It's serious, but it's also a funny song.

MRR: Funny in what way?

Jim: We don't want to be too serious, and lose the capability to have fun. I can't take people who don't know how to have a good time because of their politics or their art. We only live this life once and we should be able to enjoy it as much as we can!

MRR: What are some of your other songs titled and about?

Jim: Some titles are "Hellminded," "Taran-

NORMAN BATES & THE SHOWERHEADS

NORMAN BATES & THE SHOWERHEADS

artwork?
Jim: 'Cause I know what I like, and even though the guys know what looks good, the only way to get it right is to do it myself.
MRR: Your hats and shirts are really popular. Whenever we're at a show, there are always a few people wearing something with your logo on it. We've even seen the Ramones sporting NBSH apparel on stage.
Jim: Yeah, well we've opened up for the Ramones a few times, and supposedly we have a few more lined up.
MRR: Where did you play with them?
Jim: In Queens Village, at the grade school that we went to when we were kids. We really like playing there.
MRR: So where did you start playing?
Jim: In small clubs on Long Island and in

and about?
Jim: Some titles are "Hellminded," "Tarantula," "Frustrusion" (like frustration and confusion), "Insect Story"... "Insect Story" is a nuclear war statement. It's different in that it's more about cockroaches. In New York, everyone kills cockroaches, but in a nuclear war, it's the cockroaches that would live, and everyone else would die. So, in the song, the roaches have the world to themselves.
MRR: So this is another example of a song with serious implications, but with irony to it, which makes the song funny. Do all your songs have a serious subject matter?
Jim: We jump around. We also have "Tarantula," which is about my pet tarantula. I did a painting of it once and wrote a poem, and J had music that fit it perfectly. It's funny how

a tarantula is such a small thing compared to humans, but people are so afraid of them. In the song, the tarantula thinks this is very funny.
MRR: Ready for this one... Where do you guys stand politically?
Jim: We're in the middle of writing a song about that right now actually, because we've gotten so much slack from people saying, "Are you for this" ... "or against it?"... "Are you straight edge?" "What are you?" "Are you aware?" "What about international affairs?"....These questions get me really mad. I'm aware of everything! I'm aware that there is enough to worry about in our own close surroundings—personal and social problems that we all have to cope with everyday. It gets me mad when I see people with 18 credit cards wasting life—and it gets me mad when I see people living in the streets who don't have to be. I hate the fact that there are more homeless people in NY than anywhere else. My sister and dad are social workers and I've heard a lot of sad stories from them. There are enough problems to try to deal with in this city alone—problems that affect us all right now. This racial hatred that exists right now is terrible! I can't deal with people who are racists. I think someone is cool if they talk to me. And the drugs—I don't think it's the crack that's doing it, I think it's the yuppies who buy the kilos of cocaine that are doing it 'cause no one notices them, and it kills me!
MRR: Some bands won't play benefits -- "too much trouble," "we have expenses," "too disorganized." What about you guys?
Jim: We've played more benefits than anything else, man. We're just happy to play—especially if it's for a good cause. Like tonight—this is a benefit for the homeless. The money is being given to a neighborhood soup kitchen, clothes distributor and housing facility.
MRR: Any more to say about the question of politics?
Jim: OK, I hate the fact that there are kids starving in the world, but I'm allowed to hate it without letting it take the fun out of my life. The things that are going on close to home are important to me because these are things that you deal with all the time. It's getting harder and harder these days just to be able to live with all the shit that's going on, and that's what we write about— but with a sense of humor. We're just regular people man. We just like to play music.
MRR: Any final words?
Jim: We just want to do it right—the album, goin' on the road, playin' with bands. I wanna make a video, man—I wanna do everything. I'm really interested in everything. I want to do it right. I love playing in places like this, but I wouldn't mind playing in front of a real lot of people, you know.
Rob: Well, we like what we do and we ain't gonna stop doin' it!

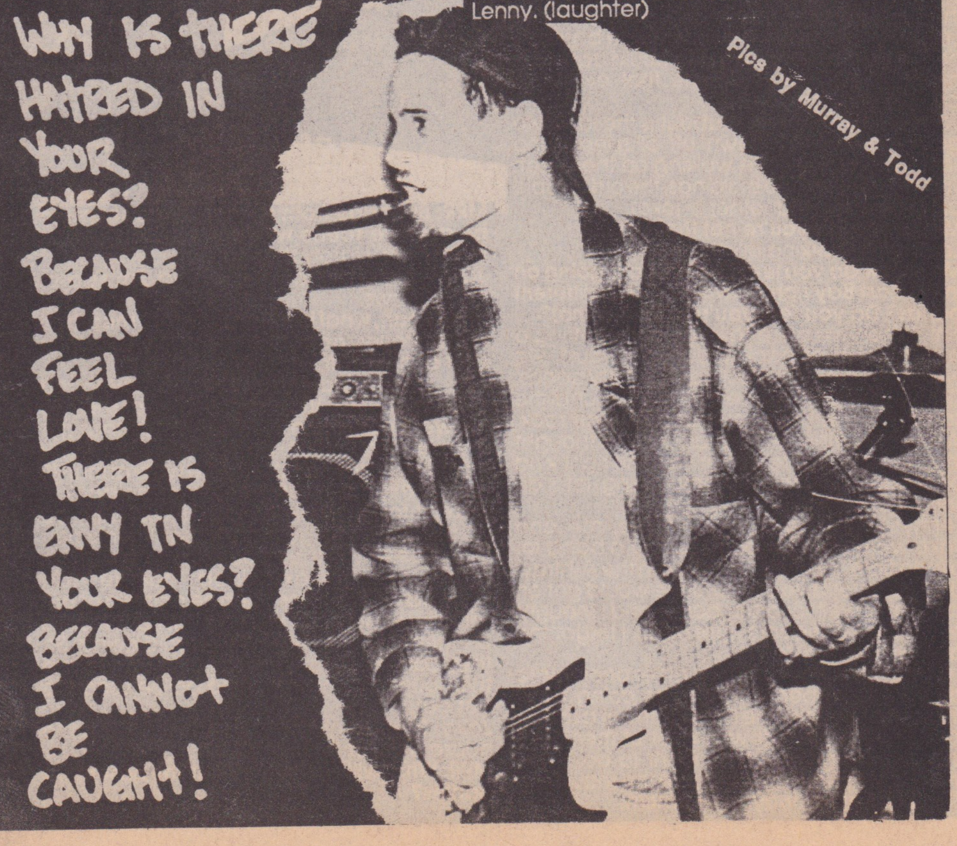
If you wish to contact the Showerheads to ask for a demo, album information or anything else, write to: NBSH/ PO Box 402/ Glen Oaks, New York 11004

NORMAN BATES & THE SHOWERHEADS

Interview by Karin & Lance

MRR: David's comp. ("If You Can See Through It, It Ain't Coffee" / Very Small Records) just came out. Are you pretty pleased with it?
Lenny: We're pleased with being on the comp. Yes. We're not real happy with the recording. We're just real happy to be on the record.
Jake: Every time I hear it, I like it better. At first I hated it. But now I'm starting to like it. It has this weird garagey sound that I kinda like. Like a shitty recording...
MRR: Why didn't you like it at first?
Jake: Because we don't sound like that. My voice doesn't sound like that. You can't hear Lenny's guitar worth shit.
Lenny: You can't hear Jim's guitar.
Jake: You can't hear Mike's guitar because he plays bass. (laughter) It really doesn't sound like us. We sound like we're bored. When we play live we've got a lot more energy just because of the crowd. Lenny's recorded before, but that was the first time any of the rest of us had been in a studio. Actually Dave has. John has too.
MRR: So what went wrong Jake? (laughter)
Jake: I think just to have vinyl out is good.
MRR: So you were a virgin?
Jake: Well, I had done back up on some records.
Lenny: That's just foreplay, dude. (laughter)
MRR: So what is that first tape?
Jake: Basically, the guy that we knew that did the sound system at Gilman happened to be there when we were at practice. So we just asked him to tape us so we could hear how we sound.
Lenny: It just got handed out to friends.
MRR: Recording wise, are you more happy with the way the new demo sounds?
Lenny: Yeah, I like the live stuff. Definitely the live stuff on the demo I like better. Just because of feeling especially with him (to Jake).
Jake: We knew Gilman so well because we practice there so we felt comfortable. Plus it was weird in the studio.
MRR: So, of all songs why "Scarred For Life" for the vinyl?
Jake: I think Lenny says this too. It well represents us. It has a slow bit. It has a fast bit. I think the lyrics represent us pretty well.
Lenny: It's one of our best songs.
MRR: A lot of bands just put throw away songs on comps...
Jake: We don't have any throw away songs. But we put our best one on it because we love David Hayes so much. (laughter) I wouldn't really consider putting anything on vinyl that was a throw away song.
Lenny: We haven't been around long enough to have any throw away songs. (laughter)
MRR: Who does all of the writing?
Lenny: He (Jake) does all of the lyrics so far. I'm trying to do stuff. Dave is trying to do stuff. But I haven't given anything to Jake to sing yet.
MRR: I know this is a really boring question, but if someone asked you what Filth sounded like, what would you say?
Lenny: I don't think we have anything we can really compare to. Not to say that we're totally original. But we're not really trying to pick up on anybody's sound.
Jake: There's one person that's into English music. One person's into funk stuff. One person's into shitty college music. I don't really contribute to the music, but I would say that Filth is all those things combined.
MRR: It seems like you are going for a certain sound.
Lenny: We just want a hard-driving, full, fat sound. The closest thing I could get it to would be a Neurosis-type sound. Full, total guitar, harsh, steady drums. Most of our songs are a bit faster than normal style.
MRR: I was wondering because it seems like so many bands of the East Bay are either poppy or funky or...
Jake: I'm trying to stay somewhat simple. But really full at the same time. Not with tons of effects or solos or anything like that. Just like simple basic punk.
MRR: It seems like people are talking about Filth because it's such a back-to-basics band.
Jake: That's one of the reasons we started the band.
Jim: We can't play solos anyway. (laughter)
Lenny: Except for Mike... I know I'm nowhere near being an excellent musician by any rank. One of the reason I wanted to play in the band is because I like playing with people. I'll never sit down and play my guitar unless I have a reason to. I want to get better at the things I do. But I have no desire to be some lord god Yngwie Malmsteen. (laughter)
Jim: We're finally learning to play our instruments and tune them. (laughter)
MRR: But even so, you've got members from Isocracy and the Vagrants...
Lenny: Dave's still heavy into the Vagrants, which wasn't planned. I actually asked Dave to play. At that point I thought the Vagrants were through. But since then, the Vagrants have gotten back together and are doing a lot more stuff. Mike plays if a band called Ralph.
Mike: We don't play that often.
MRR: Has that been causing problems as far as playing, practicing or recording?
Lenny: It's been starting to have an effect. Like in this last week.
MRR: How so?
Jim: We used to practice two or three times a week at Gilman. Now it's only one night a week for four hours.
MRR: How is that going to effect you if you're gonna tour?
Lenny: We've already gone around and around with that.
Jake: We just have to shorten our tour by four days.
Lenny: We just have to shorten our California and maybe our Las Vegas dates. We didn't want to. But Dave really wants to come home and go on tour with the Vagrants. They're limited by time because some of their members wanna go back to school.
MRR: Can you talk about tour? What do you have planned?

Lenny: Well, we're leavin' June 1st. And we're trying to book a full nation tour with a few dates in Canada.
Jake: Almost two months.
(Mike Fuel walks in)
MRR: Hey, you're in the wrong band! So what do you think of Fuel?
Jake: Fuckin' DC emo shit! (laughter, though mostly Karin)
MRR: So this is like a really serious plan — like you have some long-term goals with Filth, at least longer than when you started, right?
Jake: Well I think we all wanted it to last when we started, but it wasn't planned. Well, I've never been out of California; that's one of the reason I want to go.
MRR: Was it hard for you folks to start organizing the tour — considering you don't have your own record out.
Jake: It's actually going pretty good.
Lenny: Yeah, we had a lot of help from Kamala; she gave us all the numbers and all the fuckin' free advice and a nice dinner to boot — that we needed. (whistles) We've just been calling and telling people that hopefully we'll have a 7" out. We've been told it's for sure, but that doesn't necessarily mean it'll be out by June.
Jake: And the compilation's out too.
Lenny: And the demo is gonna help too; we're doing that by mailorder.
MRR: Is that a Lookout 7" or a Very Small 7" you're talking about?
Lenny: Lookout.
MRR: What do you have lined up for that?
Lenny: Possibly five songs, that's all we know. We're recording on the 14th of March. My personal feeling is that I wanted to do one as a band collectively — just on our own, but as a band — no Lookout, no Very Small. But it's really cool Lawrence offered it to us, but I kind of wanted to learn how to do it myself. But we're so financially strapped as it is that it was completely impossible, and we really want to have a 7" out by the summer. We decided that if we really wanted to put out something ourselves we can do it at another point.
Jake: Yeah, I think it'd be nice.
MRR: I just think that for some of the East Bay bands that there's this feeling that everyone is putting a record out on Lookout and that there's a stereotype. Like, it's a Lookout band, without seeing the individuality of each band. Is that part of the reason?
Jake: Yeah, actually.
Lenny: A little bit, but I think a lot of that stereotype is slowly going away. It's definitely true that people look at Lookout bands different, and probably Very Small, too.
Jake: Even Lawrence is stopping... well he used to put out fuckin' like a band a week. He's not putting out as many, which I think is good.
Lenny: I don't think he's being more selective, but I think the records are going to vary more in sound and people and artwork. The records are just going to have totally different variations.
MRR: You're saying with Dave or Lawrence?
Lenny: Well, with both, really. Dave does great stuff anyway. When Dave and Lawrence were both doing Lookout, well, the bands were original and all that stuff, but I think there's going to be a much bigger variation in sound, what you see on the cover, what you see on the inside... from totally serious to totally obnoxious, whatever.
MRR: That's another thing, like with these two new Lookout 7"s, they're really glossy packages. Are you going to opt for something like that or go for something more...
Lenny: We're definitely not going for a full-color thing.
MRR: It wouldn't seem very Filth-esque, you know. So what was the Ashtray and what's that all about?
Jake: The Ashtray was this house where me, Lenny and Jesse lived and we never called it the Ashtray — Lawrence called it that, and we started calling it that. I think it was because we all smoked a lot of cigarettes. And we all started jokes about the Ashtray punks, and it all got blown out of proportion. Some people from out of town thought we were a gang. (laughter) One time me and Aaron and Jesse were roaming around the streets of Concord and we were just walking around and we heard this punk band. So we went in the backyard and said, "Hey, can we come in." They told us it was too crowded. And it turned out later that they were doing this because they knew we were "Ashtray punks." But all it was was just a big joke.
Lenny: It was this old rickety house with spray paint on the walls and hardwood floors that you could sink in.
Jake: It was a definite shit fuck house.
Lenny: With light sockets in the shower.
Jake: When we lived there we considered it shit, but now I wish I still lived there.
MRR: There's this rumor that Jake, you broke this bottle and started slashing yourself. Do you want to talk about that?
Jake: Me and Jesse, just for pure shock value, just started cutting ourselves.
MRR: With glass?
Jake: No, with razor blades. Neither of us are suicidal, although we both used to be; it was just for shocking this guy. And we kind of got into it, and we had these huge discussions about how we don't understand us doing it, so that's how I wrote the song "Scarred for Life." It's about me and this discussion about it. So live at the Rendezvous in San Francisco I tried cutting myself with a safety pin — but it didn't work. Then during "Freedom," which is about breaking glass, my friend smashed a bottle and I picked it up and cut myself, just out of sheer impulse, and I was spurting blood on the whole audience. It was cool. My friend ran up to me afterwards like screaming with paper towels. Blood literally drenched my shirt and was all over the floor.
MRR: It's so punk.
Jake: She wants me to take a shit on stage but I won't.
MRR: Well still, everything you do, like the lyric sheet and the connection with Absolutely Zippo, it's this real punk attitude. Almost like "Fuck Darby Crash reformers."
Jake: Well none of this, although it's really hard to understand unless you talk to me about it, none of my lyrics are actually about hating things. Or none of them are about hating people 'cause I don't really hate anyone. There just about hating certain things. And none of us are really full of hate, except for maybe Dave (drummer), but he's not here to defend himself. And the punk thing, well, it just happened because we're all punks... that's just how we are.
Mike: I think it'll come out a lot more in our music as we get some more songs. The more each individual writes the songs, the variation will be a lot different. Like if Jim writes a song it's not gonna sound like a song that I would write.
MRR: By a sound, do you mean British stuff, like say, Icons of Filth (yeah, like your shirt, Jim, on the lyric sheet from the demo)?
Jim: We're much faster than Icons of Filth.
MRR: So like Napalm Death?
All: No.
Jake: Just say it, the Exploited. (laughter)
MRR: So you're from Canada, though, and you're name is Jim from Canada? Does that bug you that the guy from Fuel is Jim from Canada? Do you know each other?
Jim: I've been Jim from Canada for a long time! I don't think he was even born in Canada.
Dave Hayes (or Very Small Inc.): He's got dual citizenship. He's a poser. (laughter)
Jake: Dave's gettin' low on that 40 ouncer. (laughter)
MRR: What about the lyrics? How do you write typical Filth lyrics?
Jake: Usually, my songs are about one situation that I've encountered. Of course they're always about situations I've gone through. And they're just my thoughts about the situations. And about how much I hate Lenny. (laughter)



Pics by Murray & Todd

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94702

MY PAIN IS ART. TO INSPIRE FREEDOM ITS PURPOSE.

MRR: What do you hate?
Jake: My father.
Mike: And Velveeta.
MRR: Spam?
Jake: No, I don't really hate spam. What do I hate? I hate society.
MRR: What's really inspiring to make you come up with these lyrics?
Jake: I can't really say because they're all about different things. I don't know. I've never written before. But since I'm the singer, I thought I'd better write lyrics. (laughter) Just things that I don't like that I see around me. Just the busses and the old people (an in joke for the Decline).
Lenny: The content of all your songs, like S"carred For Life"...
Jake: That's not about hate. That's just about me. It's not about hating anyone.
Mike: What about that song "Hate"? (laughter)
MRR: Well, you folks all read his lyrics. Do you feel that he represents that whole band with his lyrics?
Lenny: I don't think any singer that writes about their experiences can represent the whole band. Like he's writing stuff about personal one-time experiences that he has.
MRR: Have you ever thought about writing lyrics?
Mike: I've got plenty at home.
Jake: Oh my God. (laughter)
Jim: A little bit. But mine usually rhyme. Jake's don't rhyme. They're like one big story.
MRR: What about the song "Filth"? Did that come before the name of the band? Is that like your theme?
Lenny: That's the first song me and Dave wrote. It took a long time to get a bass player and for Jim to get his stuff here from Canada.
Jake: I wrote those lyrics before the band was even conceived. It started off as a poem in an early copy of Zippo.
Lenny: It's not the theme. We were basically hard up for a name. No one could agree on a name. Filth was just one that everyone could agree on.
Jake: What the song is about is the idea we got from coming down off of speed and seeing all the people walking on the street. Just things I see. The buildings, the old people and the busses (another in joke).
MRR: Because you're not that filthy.
Lenny: I'm working on it!
MRR: How do you feel about what's going on in the East Bay right now with all the different bands? Do you feel you're a part of that?
Jim: When we were talking about getting a band together back in July or August, we were complaining about all the shitty bands. Going to shows where bands all sound the same. I guess here you call it college rock. We were sitting around drunk and thought let's get a band together with the right kind of attitude. Instead of complaining, let's do something about it.
Lenny: When Isocracy broke up, me and Jake were talking about starting a band for a long time. We were still living in the Ashtray. This was over a year ago. Jake would get on stage and yell for other bands and I thought he would be a cool singer and... I forgot the question. (laughter)
Lenny: I think a lot of what other people are doing is cool because they're doing what they want. A lot of the music, I'm not particularly into. I'm friends with a lot of them so if they're doing what they want to do. Fuck, that's great. I may not go to all the shows. But I'll go out of my way to see them.
MRR: But aside from Gilman, there seems to be a whole scene with parties.
Lenny: Only lately though.
Jake: One of the scenes just died. Jim's basement shows.
MRR: Yeah, what happened there? I heard all these stories about how you were getting shot at and stuff...
Jim: There's gunfire in our neighborhood every night. But this night a dog got shot. So we went out to see if it was our dog that got shot, and it wasn't. So the cops came by about ten minutes later. There were about 20 guys in this house who went running back in except for the lookout guy. He just brushed off the cops and got rid of them. Then when the cops left, all the people came out of the house and he explained that he had brushed off the cops. Then he pointed at our window saying that we had called the cops on them. Which is what we avoid doing. So they came across the street and surrounded the house. We had to get a police escort to get out.
Jake: Their neighborhood is fucked. But the house is great for parties.
MRR: What will happen with all the basement parties?
Lenny: I think it put like seven people out of their living spaces. So give it a little more time and there will be another one.
(Talk goes into hair styles and how much they hate straight edge)
MRR: What about this thing with ALL?
Jake: That was me and Jim and our friend Jesse. Operation Ivy, Jesse's old band, played with them and there was all kinds of shit. From what I heard, and this is my fucked up version, this girl booked a show with All and Operation Ivy. She had guaranteed All $1,000 and could only give them $600. And she would be losing $200 doing that. ALL just bitched at her and made this 15-year-old girl cry. Operation Ivy gave back $20 of the $75 they got just so that she wouldn't be so fucked up. The ALL flyer we did is just about that. It's about the ridiculous six page flyer that they have. I will say that they don't require, but the fact that they have it is against the whole punk spirit. Fuck that. We just thought we'd point them out. It's about any band that does that. Ridiculous contract. In my opinion ALL plays music that means absolutely nothing. Has no energy. Leeches off the punk scene. They said themselves they're not into the punk scene. They told us. It wasn't for them. It was for all the people going to the show. To make them think. Why are they here? Why are they supporting a band that does all this lame shit? One person said, "I can't read this — I like ALL," and threw it on the ground which I think is so unbelievably lame.
Jim: Part of the contract was supplying for a case of domestic beer. Gilman is a no-alcohol place. They would close down a punk flyer.
Jake: If the show got shut down due to noise complaints, the band would get double.
Jim: Which was 30%, which is a lot.
Lenny: Plus they ask for full meals.

Jake: They didn't get any of that contract because Gilman wouldn't supply it. But still the fact that they got 30%. They were like, "But what if we go to New Orleans and there's no money or no show." But dude you come from Los Angeles. Bands go to play there for nothing. They couldn't understand where we were coming from. It was impossible to explain. It's like trying explain to a cop why you have to smash bottles. He will never understand why you need to do that.

MRR: Do you think the flyer got through to a lot of people?

Jake: It got to a lot of people. But I don't think it got through to anybody.

Jim: We made a couple hundred flyers.

Jake: I don't want to talk about the old days. But nowadays it seems like nobody really gives a shit. They just want to hear some fun music. Have you noticed that here's no political bands around anymore? I read the Nausea interview. The fact that there's still some politically hardcore bands I think is really impressive and inspiring. Even back when there were a lot of political bands around, there were a lot of people that complained, "Yeah, we know all this shit and America won't do anything about it." Which is true. But at least back then people were aware of it. Now I don't think people really care anymore.

MRR: Surely they got through to some people. Or why even print up the flyers?

Jake: We did it because hopefully it would get through to some people. But nobody didn't go in.

Mike: I didn't.

Jake: Well, that's because you're a fuckin' punk. (laughter) If someone would have given that to me I would have said, "Fuck, you're right." It had a part of the contract. It had our personal opinion. A lot of people got offended because at the top it said, "Know What You're Supporting, Sucker."

MRR: Still, you've gotta figure, a lot of people drove a far way to the show and are gonna go in anyway. But maybe when they're at home they'll read it.

Lenny: Even though I didn't have anything to do with the show or the flyer, to me the thing that sucks is even though they didn't get anything on the contract, the fact that Gilman even considers booking them... Yeah, Gilman needs some big drawing bands from here and there. But it seems that they could find them from other places. That's just my opinion. Dave is the only person in the band that's really involved with Gilman. I went around and around with him about it.

Jake: I talked with Dave about it on the night of the show. He basically disinvolved himself with the whole ALL thing. He didn't want to book them.

Lenny: I've never heard of a band getting turned down for what they've demanded. They might not get what they want or maybe they wouldn't get booked. But I've never heard of anyone calling a band and saying, "No, you can't play here because of this."

Jake: I don't think Gilman knows that they are the only club up here and they can make demands themselves. This is the only place except for Rendezvous in the bay area where a punk band can play anymore.

Lenny: Unless they wanna go play at a place like the Stone or some shit like that.

Jim: Even a band like ALL could still make more money. Because the crowd that goes to Gilman is the crowd that buys t-shirts.

Jake: And the Stone will take a lot of the money anyway.

Jim: That's why they supply so much merchandise.

Lenny: I think Gilman could be much more demanding and just take a stand on... well, what the hell the club should stand for. It's not supposed to stand for contracts and stuff. No one should ask for that especially from LA because the club is gonna pay them as much as they can anyway. The club never rips off anybody. MDC asked for the same kind of thing and they didn't get booked. This is just from my knowledge from Dave and from hanging around there a little during the booking hours — but MDC didn't get book because of what they were asking for.

Jake: Plus they don't draw enough people to make that kind of money. I'm not saying anything against them; I kind of like MDC. There just not as big of a draw as they used to be.

Lenny: I mean not around here. Everyone else in the country, I'm sure... but they used to play so much that I think they burned themselves out.

Jake: Plus they don't play the stuff that they played when they were popular. They used to fuckin' play the raging fuck... It's weird with MDC, too, 'cause they played a free show in Provo Park in Berkeley.

Lenny: A lot of it is hearsay, too though, but I know they did ask for a lot of money, and they haven't played at Gilman since they asked for that kind of money.

David: I think it might be different now, since... the one or two (members) who are out may have been part of the problem.

MRR: Does that disturb you at all though, thinking about bands like that who started out with all this commitment and six years later this is where they are?

Jake: It bugs me a lot.

Lenny: It doesn't bother me if that's what as a whole, as a collective, the band is going to do. What bothers me is clubs like Gilman Street that allow this shit to go on — that go out of their way to give 'em as much as they can to get a band to play there so they get a big crowd. If a band starts out or ends up going for the major label rock, then that's what they want to do. There's certainly an opportunity for them, but I think that clubs and people who book bands like that should take more into account — what exactly they're booking and who they're giving these opportunities to. They might be closing off a few doors for bands who just want to fuckin' play.

Mike: Personally I don't think the kind that demand more money and play the kind of music that they're playing is gonna work anyway because the majority of people who pay a lot of money to see a band aren't going to see a punk band.

Jake: What bothers me is when a band like MDC, who used to have all these ideals, can do something like this — bands that used to be so ground level that all of a sudden start demanding money. But what disturbs me more is, even worse, the people who support it. You know, I'm not going to support that kind of thing; I don't think anyone should.

Lenny: Thousand dollar guarantees, shit like that. Especially for a club like Gilman — that's fuckin' ridiculous. They do their best, they're totally fair about the way they pay; there's no reason to ask for that kind of money. If you ask for money like that you should ask for it from someone who totally rips you off, totally disses you.

Jake: UK Subs came from England and they didn't demand that much money. They had to come all the way from fucking England.

Mike: They just like to make enough money to get back and forth to where they're going. And they've been around for quite awhile — I doubt they're gonna start demanding money now.

Jim: We talked about this before, bands that just turn into a business venture. The day we see a contract it's going to be really scary. We're going to have to sit and say—

Jake: We did see a contract at one time. It wasn't a music contract. It was for a movie.

MRR: Really? Filth is in a movie?

Jim: No, we're not. This was about a month after we started playing. We thought is was just a grubby little film, but then he gave us this contract to sign saying we can exploit you, use the name Filth, use the songs...

Lenny: Anything that'll make him profit, pretty much. When we went into this we thought it was just some low-class film that some guy wanted to do for college and wanted a band in it. It had a whole story line but we just thought it was some class project.

MRR: How did this happen? How'd you get in touch with this guy?

Jake: This guy called up Gilman Street looking for a punk band for a movie, and I guess Dave answered the phone, so we got it.

Lenny: We thought it'd be cool, just to go and to get a little video.

Jake: For practice. (laughter) I don't mind being in some college guy's video, but this thing — we had to sign a contract that said, "We can use whatever we want."

Lenny: Jake looked at it and tossed it; I looked at it and said, "Fuck this." It's not worth it. Not that the guy was going to make any fucking money off this, but ...

Jim: Just to insult you like that. To say ,"You belong to me."

Jake: And he expected us to sign it!

Jim: It actually said "For Exploitation."

Mike: Use the word "exploit" to try to attract us. (laughter)

MRR: If there are any last comments we should probably do that now.

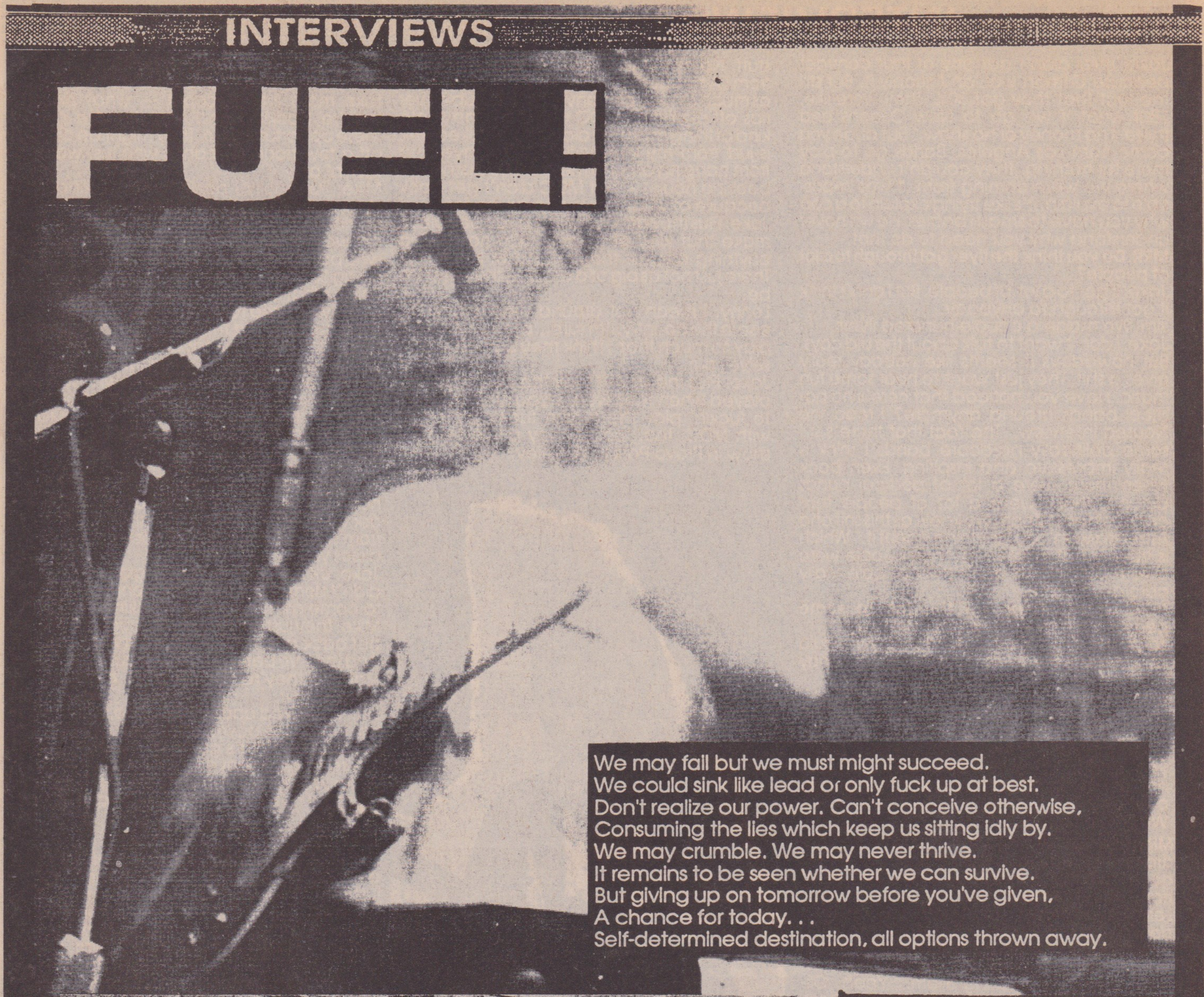
Lenny: You can definitely send us letters or $2.50 ppd for our demo tape to PO Box 2223, Berkeley, CA 94702.

Jake: Fuck you.

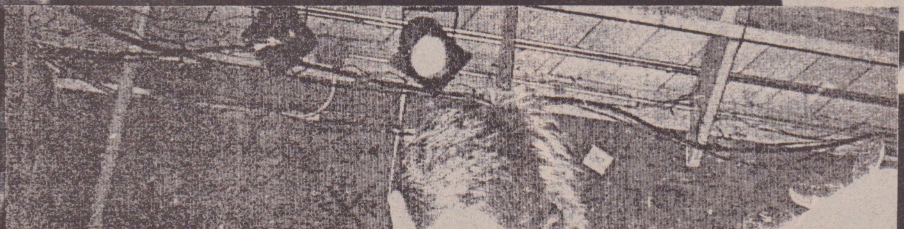
Mike: Lenny needs a new guitar, and I need a new bass.

Jake: Fuck Yohannan. (laughter)

FUEL!



We may fall but we must might succeed.
We could sink like lead or only fuck up at best.
Don't realize our power. Can't conceive otherwise,
Consuming the lies which keep us sitting idly by.
We may crumble. We may never thrive.
It remains to be seen whether we can survive.
But giving up on tomorrow before you've given,
A chance for today. . .
Self-determined destination, all options thrown away.



Fuel interviewed by Lance

MRR: Why Fuel, why a name like Fuel? It's got four letters... What's it mean? What's the idea behind Fuel? Who came up with the name?

Jim: Mike came up with the name.

Mike: I guess Fuel has a meaning to each individual member of the band, but my personal meaning was to talk about basically what fuels my inspiration to go on with living or to go on with trying to make sense out of the world that we live in. And basically that's what music provides, a lot of the bands I listen to help me, inspire me to go on and to try to make sense of things.

MRR: Would you all say that's an accurate assessment of Fuel?

Jim: Yeah, I mean there's also that hokey little symbol that we had on the tape cover which was just the idea of fueling—being some sort of source of knowledge or if there's anything that we can teach people or inspire people, hopefully it's not just entertainment. Educating people or bringing them to another level—through us. Not that there should be just these huge, deep meanings and that's all that we're about, this four-letter name that we came up with. I mean there's also the aesthetics of the word, it conveys a sense of power – you think of or interpret fuel as something volatile.

Mike: Expressing ourselves is as much trying to help, if other people can get something out of it and get some sort or inspiration out of it, it's also an attempt to inspire ourselves.

Jim: It's just a name; it's a reference point to us. It's not the do-all of Fuel.

MRR: Do you think it sums up what you all are about?

Aaron: Yeah I basically agree with music being a big inspiration in my life and kind of trying to take that—what I've gotten from music—and trying to convey it through the music we're doing, and trying hopefully to act as some sort of inspiration for people's functionality, whatever that may be.

MRR: Do you mean inspirational on a purely musical level or on like a lyrical level, or anything else beyond the band?

Aaron: I think on every kind of level, pretty much. A lot of the lyrics seem to deal with pretty broad ideas, just basically aiming at people becoming more themselves, functioning as themselves.

MRR: You're all pretty articulate about these things, but then you also came together as a band. Was it a conscious effort? Did you come together as a band because you wanted to play music or was it a mode for you to express yourself?

Mike: Yeah, it was definitely a method of expressing ourselves. Me and Jim, we started jamming. Aaron and Jeff were jamming for a few months, basically we found each other and we had a similar interest. There was a need to...there was something we had to say, something we had to express.

Jim: It sounds like what you're asking is whether...why music? In terms of inspiring music, why music is our forum?

MRR: Partly that and just what were the ideas when you came together as a group? What made you choose this as opposed to other creative forms?

Jim: We came together, we were all separate in terms of what type of artist, I mean, we are all musicians. We came together separately from that base, but having the same sort of function in mind. That doesn't mean to say...I mean I hope we inspire people in a musical way but there are bands like Crass who had this very powerful message but that became the principal element. I think the message was lost on people because the art, the whole passage they presented wasn't as palatable or wasn't as...

MRR: Yeah. They put out a book of all their literature that said for those who can't stand the music...

Jim: So we want to present competent music, music that people can enjoy, something that would draw them in into the music.

Mike: I think the music serves as a forum for the idea. We all came together, the reason we chose music...for me, it was something I could do. Something that interests me, that I can continually do an alright job at. The effect of music as I see it, just opening up your soul, creating a forum for ideas and feelings and thoughts. It's the same thing as my view of art, painting or literature, it serves as a forum for ideas. Music is what we're good at.

MRR: It still is pretty unique to find four people get together who get along, have the same sort of value system, to like the same type of music, plus two can play guitar and sing, one actually plays bass and one who plays drums. To get those four people in the same room, in the same band...how did that come together?

Mike: It took a long time.

MRR: So this band has been forming for the past eight years or so?

Aaron: It's been really quick, actually.

Mike: Once we found each other, we had similar interests, we went with it. We try to practice as much as possible just take the energy as far as it can go. Me and Jim have been jamming for about eight months before that. We had been trying to play with people with minimal success. We found people with similar interests and ideas. I've tried in other bands. It's really hard to find people with the same understanding of what it is all about as you. Not that everyone should have the same understanding, but the same vision of what they want to accomplish in a band.

MRR: Do you think everyone has a lot of creative input that way into the music, the lyrics, whatever? Or is that something developing? Obviously, some people are more involved than others but does everyone put in a certain amount of creative input like how does a song come together with Fuel?

Jim: I mean there are songs where the basic musical idea might come from me, and Mike will write the lyrics or someone else will write the principal idea and someone else will put lyrics to it. I don't think that there is a clear division of this person wrote this song, this person wrote that song. It is pretty much a group effort.

Aaron: Usually, someone initiates it, then we build on that, develop it. But Mike and Jim did have some songs in the beginning that were done.

MRR: Do you think you're moving more towards the group process? The reason I ask is because it seems like there is a pretty big difference between your older demo and the one I just got. It seems like with the newer songs everyone is doing their thing and it's meshing that way but, the older stuff sounded like they were songs.

Mike: One of the things that's interesting is when we are writing a song, we are each adding our own little thing which gives it a separate feel. We also write songs which have a more solid feel to it.

Jim: I think that's true what you said. Some of the earlier songs were written and then brought to the band and everyone learned their parts. Where most of the new songs came from jamming where someone would have a basic part and the melody would come from us playing together. So I think our newer material is less derivative and more Fuel.

MRR: What about lyrics? Is it mosty you two?

Mike: Primarily me and Jim. There was a period where I wrote a lot of the first songs we did. I go on spurts where I write a lot so now I'm in a dry spell so maybe someone else will come up with lyrics.

Because of maybe - I've got a chance
Because of maybe - uncertainty in your attack
Because of maybe - we've got to try
Because of maybe - your prophesy I will defy

MRR: Have you folks ever felt like writing stuff?

Aaron: I've done some stuff. Mostly for myself. I like what I've written, I'd kind of like to sing it myself, it's personal to me, it means a lot to me. I'm a very bad singer so...*(laughter)*

MRR: Have you thought about singing Fuel songs?

Aaron: I'd like to try and do backup but I don't think I comfortable enough playing my instrument to sing and play both and do a good job at it.

MRR: Well there's only one way to find out...

Aaron: That's true. I'm not against trying it, definitely.

MRR: How about you? Drummers never seem to write songs.

Jeff: Ideas do come but they might be a little to weird. For this type of a band there is more of a message than just doing something a little crazy.

Jim: It's kind of a lame reason, but we're limited by practicing with our two channel PA. Hopefully we could get a set-up where all four of us could do vocals.

Mike: When our hundred thousand dollar record contract comes in...*(laughter)*

Jim: I think we'll all have a part in the vocals at some point.

MRR: A lot of thought goes into your lyrics. What kind of process do you go through writing songs? What different things inspire you to write songs?

Mike: For me, I used to deliver pizzas so I'd write while I was delivering pizzas. I'd delivered pizzas in this horrible suburb where I'd see so much bullshit, so many people just paralyzed, trapped in a limited lifestyle. You see that, you either get really frustrated and find some way to express it and at least get it

off your chest and maybe people can relate to that. A lot of the lyrics were a reaction to a lot of cynical individuals or groups around myself.

Jim: I think there's a group of our songs where the theme that runs through it all is just confronting various attitudes like cynicism and the bullshit attitudes that go along with punk rock. Then there's a group of songs which draw from more specific experiences where the lyrics relate to one particular incident with say a cynical friend. In some ways it can be vague but it's something that needs to be addressed, it should be the theme of the '90s.

MRR: You seem to say 'against cynicism' rather than 'positive'. For many years punk seemed to be a really negative thing, then there was this explosion of posicore type bands and yet where do you feel is your niche as far as going against cynicism and being a positive band but without falling into naïveté?

Jim: The whole confrontational attitude of 'fuck the world' of the '70s, coming from the '70s, the Me generation, disco, it was important to react against all that was going on. From there, we got bands like Crass, who started having explicit instructions on how you can change the world and that got diluted as the whole process became popularized. There was always this "change the world" attitude, now we have to leave behind this 'fuck everything' and take from Crass that there are specifc things we have to say 'fuck off' to. But at the same time not let that become an attitude and be skeptical, as opposed to cynical. Not be afraid to be responsible, compassionate...

Mike: I don't have a fear of being labeled a "positive" band but the whole idea of people spouting "positive" this and "positive" that, there is all this ambiguity to it. I would rather be labeled idealistic.

MRR: When you talk about the way punk has developed there is still a very big difference with how the punk scene developed in England because of the dole or the conditions there whereas here it is largely more middle class. Seeing that you're an American band and there's very few exceptions, how do you feel you fit in as far as a niche for yourself?

Jim: I just like to think that we're not part of something that will be a style that will be big in the suburbs. I think we all come from middle class backgrounds...

MRR: I didn't mean so much your backgrounds but like with the differences in the United States to other places...

Jim: I think we transcend class differences.

Aaron: I wouldn't really presume, I really wouldn't know how we would fit. I'm sure other people would be more comfortable doing that, putting that kind of presumption on it.

MRR: The one question that will always come up, which I'm sure you're going to got asked a lot is...you're constantly compared to DC...largely from people who haven't seen you and largely from people who don't know what you're doing now. That is undeniably an influence. What do you tell people who say 'Gosh, you remind me a lot of Fugazi'?

Mike: Some of the songs definitely, I'd even say unfortunately, have an obvious influence. A lot of those songs come out of the fact that I listen to a lot of DC music – it inspires me a lot. A lot of those songs or parts came out of jamming. They were almost things that were jam songs and as we developed them, they just came out that way. What we were listening to that week. Hopefully we will develop our own sound in the future.

Aaron: I think just with time. We need to find

FUEL!

PO BOX 460845
SAN FRANCISCO, CA
94146-0845

Too terrified to try. What can you do?
Too terrified to try. Sometimes I feel that way too.
But it's time we act upon all we've said.
Fear is only paralysis of the head.
We may fall down. We may get hurt.
But at least we'll live life for what it's worth.
Hard cynical mask, convenient hole to hide.
We're gonna break down that wall. Find out what's really,
inside. . .

FUEL!
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our own identity. Four people playing together, still, I don't think we really clicked as a unit and developed our sound. As far as being compared to DC bands, I consider that a great compliment. Those bands really mean a lot to me and I don't take it as any kind of slag.

MRR: It is a pretty unique thing too, what is going on over there is an exception to lot of what has become stagnant as far the American punk scene. Even musically, you folks aren't really a manic thrash band so is that a conscious decision or is that just something that happened? Is it something you're more comfortable with?

Jim: I think a lot of what we listen to is music coming out of that scene so naturally there is an influence. It's never conscious like 'yeah, I like that riff. Let's use that and build it into a song.' Because the influence was so strong, it came through in our music but more so in older songs, like you say if there's a scene I would want to support in this country...I mean the idea of this band came on its own, how we want to inspire people, in terms of responsibility, how we see the punk movement going...I think naturally there is going to be an alliance with, similar ideas with that scene. Sure, that's an influence but...

Mike: I think one of the things that's unfortunate for DC bands is that people label them and some of them get a bum rap because people say 'Oh that's another DC band.' It's a compliment to some but I hear a lot of, people throw that around and it's just putting another label like 'That's another posicore band,' 'that's another LA garage band,' so some bands get a bum deal because they're not getting listened to. The whole thing that's so neat about that community of people is that they're putting out so much different stuff; there is so much variety. Definitely, I would think that what is going on there is important compared to a lot of the United States. But to be inspired by the whole DC thing is to do what you think you gotta do, do your own thing and to not let yourself get trapped into just trying to do what everyone else is doing, to sound like every other hardcore thrash band. It's like the first time I saw Fugazi, it totally gave me this great feeling because I saw that punk rock did not have to be some dying subculture, it could actually be something else. It wasn't just a form of music, it was an idea, a feeling that can't be destroyed. It's something that could live on as long as there are people saying there's got to be a better way.

Jim: There's also a whole source of other influences that makes Fuel. Folk stuff I listen to or like I keep bringing up the more political bands from the early '80s or bands that Aaron listens to, bands that Jeff listens to...

Mike: East Bay bands...

MRR: I was just going to say because it's going to come up more that since Fugazi and a lot of what is going on in DC is so popular now, that's how people compare things by what's big. Moving on what do you think of things that are going on locally? Especially since Operation Ivy and that explosion a few years ago there is a renewed interest in what is going on in the East Bay. Do you feel you are a part of that community or what do you think of what's going on there?

Mike: Well, I co-ordinate shows there every week so I feel part of that community. The thing that is neat about it, maybe the East Bay community itself is just a bunch of kids that are trying to do something. Putting on shows, forming bands, the whole idea of Gilman means a lot to me. If you have a problem with the way clubs are run, do your own thing, do it the way you think it should be. Obviously there will be interest across the country in that because they want to do it they're own way too. They want to say 'fuck you' to all the clubs around that put all these limitations on people.

MRR: Do you think there is something pretty unique about East Bay, like how Lawrence (Livermore, Lookout Records) always talks about what is going on there. Would you say it is a pretty unique thing, I mean, the bands there, musically?

Jim: It's hard to say since none of us have toured the country and seen the scenes. Just the fact that it is this visible thing and there is this group of bands emerging out of here and these waves of bands. Whether that is a product of Gilman or Gilman is a product of people who live here, definitely you can't deny that there is something happening here.

Mike: Definitely having a place like Gilman provides a benefit, a quick revolution of bands than say a place where they have one club where they can put on a show once every two months because it gives the bands a chance to play out more, it allows them to really develop themselves. To jam with other people, to start other projects, being able to have consistent shows there moves the evolution of a band along a lot quicker than playing every couple of months.

MRR: It's interesting because it seems that with all the other bands that are coming out of the East Bay and are part of the same community, they all sound pretty drastically different in a good way. Like you would never say that Fuel sounds like Filth, sounds like Green Day, sounds like Samiam or whatever or Blatz. It's interesting how it all developed that way. Any last remarks regarding lyrics?

Mike: Well for me, out of the songs that I've written, 'Remains to be Seen' sums up my point of view. It's going back to the old punk rock ethic of saying 'fuck the system, fuck the established train of thought.' I see so many people around me who have basically allowed themselves to get caught in this groove where they've paralyzed themselves by their own inability to feel that they can have an effect upon things. It's a reaction. I feel that maybe people will look upon my ideas or aspirations as being idealistic or maybe oversimplified. But basically to set a high goal or something to strive for because then at least if you set that you're going to have a chance because otherwise it's like the self-fulfilled prophecy. If you just feel like 'we're never going to do anything more than this' or 'this is all shit' than you've eliminated your chance to accomplish something.

MRR: What's coming out for Fuel?

Mike: We're on a compilation 7" on David Hayes' Very Small Records, with Filth, Monsula and Thumper. That will be out by February. We'll be doing a 7" which will be a part of Lawrence's box set on Lookout which is going to have Downfall, Cringer, Lookouts, us, Skin Flutes, Vagrants, everybody who's anybody in the East Bay. These will be available separately, as well.

Jim: These will probably both be out by the time this runs so look for them.

MRR: Any last comments?

Mike: Well...a goal of mine, what this whole band represents to me, expressing yourself through music, using music as a form of expressing ideas...it's like right now in this interview I'm constantly trying to attempt to better communicate and a lot of times even in this interview there's been instances where I've been inarticulate or unable to communicate the feeling or idea that I have so my goal is to use music and lyrics or art to improve my ability to express myself to people, to better understand what people want to communicate to me.

NOMEANSNO

BESTRONGBEWRONG

Rob/Andy/John/Craig
Interview by Kamala and Tim

MRR: Your first U.S. tour was 1986, right? You've been on many of them; how does this one compare?
R: This has been the best in this part of the country by far. I think everyone said, "Nomeansno, they've been around for about three years, let's go check them out!"
MRR: But actually it's been how many years?
R: Eight or nine now. Ten, if you count me and John in the basement making recordings.
MRR: We've determined that you all played in your mothers' wombs—you guys are so tight that you must have started like that.
C: Actually, it was the dining womb, wasn't it? (groans all around)
R: I didn't start playing with John till I was about 24. He was in grade 8 at the time. I came back from working in Calgary and bought myself a big 4-track and said, "Hey John, you've grown up. Let's play some music." The first recordings were with acoustic guitar, piano and drums, and that was about 12 years ago. Summer of '78. For the record, we should mention that me and John were in a band called Castle, a bar band.
A: Imagine the rhythm section of Nomeansno playing "Sultans of Swing."
R: We played '60s songs. We played a New Years Lion's Club dance on the northern tip of Vancouver Island and got $2,500!
J: Wow, those were the days! And it's a gig that I don't even remember!
MRR: For how long were you just bass and drums?
R: Close to two years, eh? Before that we had just done kinda strange pop new wave, rock stuff, and we were overdubbing everything. We decided to play live but didn't particularly want to form a band. I had been listening to a lot of PIL and stuff but wanted to do something different, not using a lot of guitar, which was real heavy at that time, and so most of the songs, like on Mama, were written simply so we could play live as a 2-piece. I think we only played as a 2-piece about, what, four times.
A: The most interesting show I saw when they were a 2-piece was when they went up to Kent Prison, a maximum security prison in British Columbia – the old joke of playing for a "captive audience," eh? (more groans) Out of all the people that were there, about 3/4 of the audience walked out in the first two songs. I was doing sound for them. The guards were more scary than the inmates. John met a friend of his there.
R: He walks into Kent, all murderers and everything, and about two minutes later it's "Oh, hey, how ya doin'?"
A: At that point we received a warning from one of the guards. He asked, "What's the name of the band you're with?" A friend says "Nomeansno." "Nomeansno," he goes. "I'll have to remember that name and make sure I never see you guys again!"
MRR: Evolving the way you did, has that affected the way you approach music differently than most of your contemporaries?
R: I think that if we had started with a guitar player early on when we were doing 4-track recordings, we might have been more of a punk power-pop kinda band. We were really into The Jam and stuff like that. And John was actually in a band with Andy called the Infamous Scientists who were a very good band in that style. But because we did start playing as a rhythm section and were trying consciously to be different, naively but consciously, that made us learn how to do a lot of color and a lot of different structures because you just can't play rock and roll without a guitar.
A: By the time I joined up, Rob and John had gotten so tight on bass and drums that there was no real room just to play chords over all this. It just sounded stupid, cause normally you just play chords and have the lead in the middle, but I was forced to say, "I can't do that."
R: Most music is built on guitar chords, and

when you have a bass you build it on riffs because you don't play the chords. So, a song like "Red Devil" or some of the early stuff on that album never would have been written on guitar because you'd just be going "E chord" for ten minutes. If you're riffing on it, it's all in E for ten minutes. Well, it's all in one chord. When we returned to being a little more traditional—we got tired of being consciously different. We said, "Let's play something that's fun as well." We always loved The Ramones and real simple straight ahead punk stuff, and when hardcore hit we got heavily into that, too, though we never played it in the classic sense as people down here did.

MRR: What I find weird is that even your more straight forward stuff like "Sex Mad" still sounds so different from anything I've heard.

A: That's because John wrote it on piano.

R: When John writes music, he writes on piano. So he comes in and gives it to us and we can't play it. It takes about a month. But "Sex Mad" is a straight ahead rock song, but the bass lines are really hard to learn. But that's good. In a sense, you don't need to play a lot to make your good music, but if you're writing stuff that's very hard to play, you learn to do that and can do more and more of whatever you want. If you want to play simple, you play simple. And if it's complicated, you can get into that.

A: The problem with a lot of bands now is there are some really good bands that are really technical, like Victim's Family, who are just amazing... What impressed me most about them, apart from their technical ability, is the feeling that you get behind their songs, what they're singing about, and just their personalities. Their technical stuff, to me, always comes second.

R: I'd like to stress that for anyone who's pandering the word "changecore" around.

A: Musicianship is the death of all good rock and roll. Jimi Hendrix was more than the way he hit that E chord. When I think of him it's real soulful music. You can be The Neos, who just got up there and wailed away on their instruments without any concern for key, melody or anything else, and to this day they are one of my all-time favorite bands. So, it doesn't matter how you do something as long as you what you're doing has some sort of personal feeling.

MRR: Is it surprising to you, given all of that, that you seem to be gaining popular acceptance?

J: It's gratifying in that we haven't changed in the direction of how we do things, trying to play shows like at Gilman, at a grassroots level, staying with Alternative Tentacles, but also writing the kind of music we want to write. And then just keep doing it and doing it and doing it. I think that's the key to any band's success, unless what they're doing is totally abysmal to begin with and they soon find out. We're just doing what we've always done, and then people start to come around and begin keying in on you.

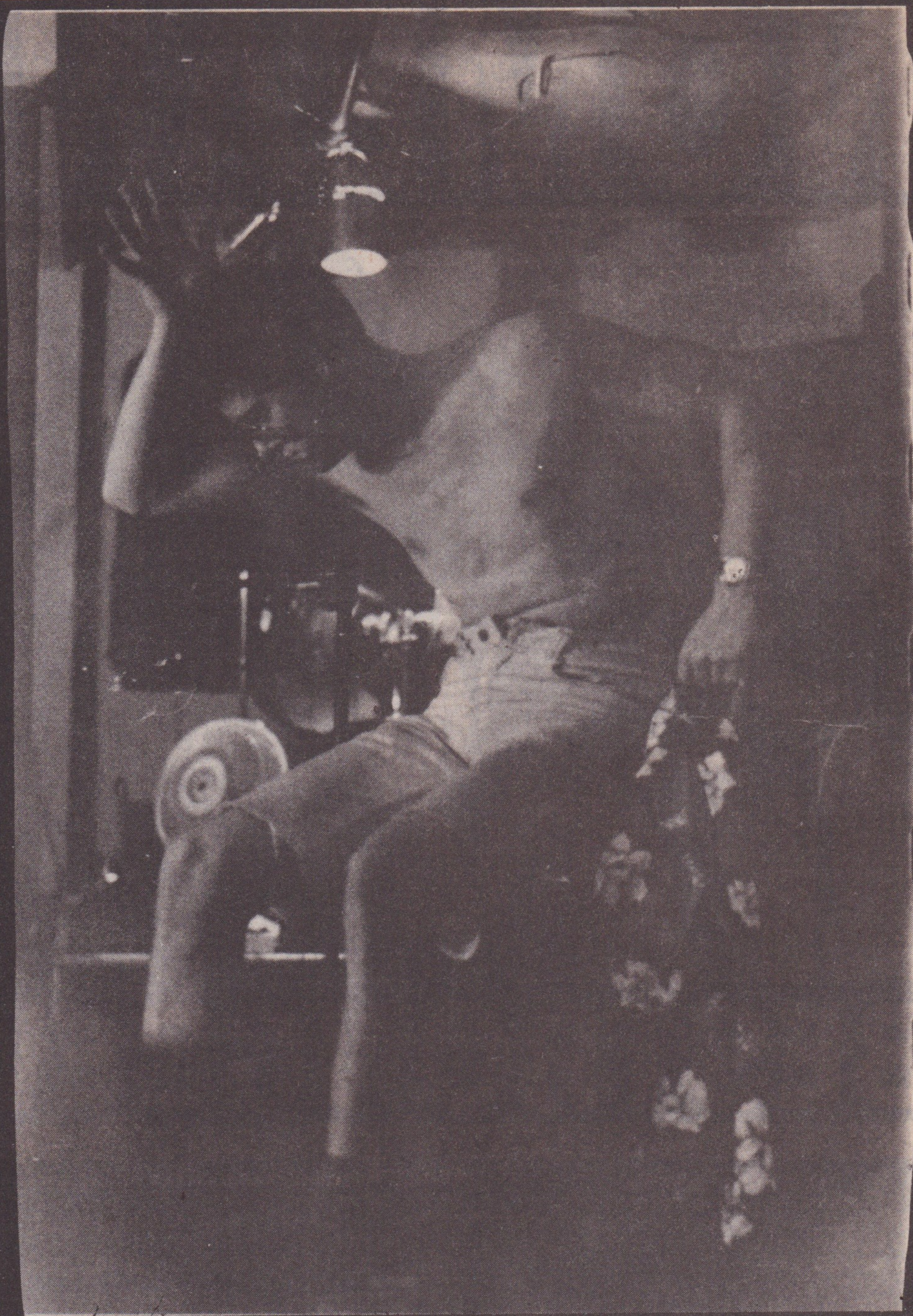
MRR: Have you had offers from other record labels?

R: No. (laughter)

A: It's not like a vast majority of people ever will want to hear our music, but if we can get a small group of people who are into coming to our shows and like us for what we do, great. We're getting that crowd, and that's good.

MRR: Are more people aware of you in Europe?

R: I think in Europe we're doing way better than anywhere else. That's more of a tribute to the European scene than to us. They have societies that ignore and therefore don't actively discourage this kind of music. You don't have people saying, "Oh, I've got to get $2,000 insurance to put on a show!" Therefore you have more venues that last longer, you have more people getting involved, and you have a wider audience. It's not that they listen more, they just have more opportunity to listen. It's funner. In the U.S., the northeast is just one wall of people from New England down to the Carolinas, but you can't buy a crowd there unless you're MOD.



THE POWER OF POSITIVE THINKING

A: Though Washington, DC is a perfect example of a place where people do a lot of good things.

R: And in Europe there's less of a potential of getting yourself beat up.

MRR: You went to Eastern Europe too, right?

R: We went twice, and both times went to Hungary and Yugoslavia. Last time we went to East Berlin and played an illegal show before all this stuff happened. We played in this little building attached to a church. It was word-of-mouth and we went and played to about 40 people. There was little equipment, no amps, it was really fun, like the first punk rock gig you ever went to. We sounded like the Minutemen cuz it was just not our sound at all. John played on a drumset that looked like it was out of the Sears catalog for kids.

MRR: How long ago was that?

R: That was last spring.

MRR: Did you get a sense about what was going to happen?

R: Absolutely not, it was a big prison when we were there. It was very, very depressing.

A: It seemed so stupid to see the Berlin Wall, a city with a wall across it. But it's much more than that. I was talking to a fellow in a bar over there, and he said bureaucrats are so concerned about keeping their positions and don't want to do anything to rock the boat. So if someone wanted to put on a

show, they might say "maybe" and you have to go fill out all these forms and ask them a hundred times, and on the hundredth time they say, "Umm, no." "Why not?" "I had bad day, go away."

R: It will be very interesting to go this time. It was amazing in Poland last time, talking with this person Alec, who wrote for MRR, to see how people were living on nothing, just scamming. But this is all going to change, whether for the better or not remains to be seen. The power besides the Communists in Poland was the Catholic Church, and now they've become one of the major powers, and to me that's not a step forward. I think we're gonna see a lot of old hatreds in Eastern Europe come back up.

MRR: Why don't we touch a little bit on some of the ideas, values, emotions and politics that you channel into your art.

J: We don't stand for anything, except as an alternative to stupid rock and roll. There is an alternative form of music that has some emotion and reality behind it.

A: We like peeling away layers of things, especially in Rob's lyrics, and musically in taking preconceived ideas and what people think is and saying, "Wait a minute, maybe it isn't that way" and breaking it down—not only in terms of music but in terms of words and how we feel about a show. A show doesn't have to be a big rock and roll stupid moronic thing with a band taking promo shots standing against a brick wall and putting together press kits that are self-glorifying. Just going the opposite way, saying, "Hey, it doesn't have to be that way."

R: That's nothing new. We just try to keep doing what we started to do. When I got into playing music, I had been listening to music since I was 9 or 10, a big record collector from Allman Brothers to Mahavishnu Orchestra, but what got me motivated to make music was the early punk rock stuff, mainly because of the attitude. A band like The Ramones, who have no political or social statement to make, had a statement to make about being a little monkey in the world such as it was, and that appealed to me to no end. I felt like I heard people saying things to me that I understood.

MRR: There's a lot of water under the bridge since then, and a lot of bands have fallen into the river. Why is it that you guys can still be in touch with that original outlook?

R: I think it's because we walk around going, "Look, there goes another one falling into the river."

A: Beautiful examples of what not to do, the Clash being like the number one example. I was a big Clash fan when I was 17, "greatest rock and roll band in the world." And as time went on and the Clash developed, or de-evolved, I got the overwhelming feeling, more from them than any other of those bands, that I had been ripped off. Even now I can listen to the Damned's first album or the Buzzcocks and find it very difficult to hear that first Clash album without feeling that ugly cringe. So rather than going out and trying to be the greatest band in the world, as romantic as that may sound, what we want to do is do what we like and if people like it then fine.

R: And try to do something different with every album and every tour, and if it doesn't work out I guess we're back in Victoria where we started.

R: And in a sense we're not problem solvers. I think that people may recognize some of their own problems in our music. They won't find too many solutions, they'll just find an expression... I don't want to say we're part of the problem. I think there may be a valid argument for some of what we do and some of what other bands do in having a seemingly endless negative tone to the music. Now I can't defend it any more than to say that's where my inspirations take me. It may be wrong, but I don't think it's right to then calculatedly try to say something that I don't feel.

A: Like "Dad" is a perfect example. It's a song that is a story, nothing more, nothing less. It touches people in a way, it touches me and I wasn't beaten as a kid—and I'm the one that sings the song. It's a simple story but unfortunately a very common story. We're not going in the song, "Oh, child abuse is bad, we don't need this in our society!" I guess that's implied in how we play it, but I think it's more effective that way to just sort of say how you feel. Like The Ramones' "Beat On The Brat With a Baseball Bat" is not a pleasant song, but there's something about it and being a kid in high school and totally screwed up, maybe that's what you do want to do. "Dad" was inspired by something on 60 Minutes about a kid who had blown away his father.

MRR: The song is done with so much emotion that you think it's got to be a firsthand narration.

A: I sang the song, and to me it... even people who weren't abused by their parents can still relate to that feeling of being abused in some way by the environment when they grew up, being controlled and used. That is a common feeling amongst most people. They've been used and abused and will probably end up using and abusing someone else.

J: You can get a sense from the song of how terrifying that situation is, simply because of Andy's emotion because he more or less acts the song. You get a sense of the horror, done through emotion rather than intellect, where this band most succeeds.

A: When it becomes just entertainment, that's when it's a little dicey because... people go, "Cmon, play 'Dad', play 'Dad'!" I understand because I used to shout to The Subhumans, "Play 'Fuck You', play 'Fuck You'" or to DOA, "Play 'The Prisoner'." But we had a debate a while back on whether to play "Dad" anymore. It was like, "OK, here's our hit, this one's about child abuse, ready, guys, go, 1-2-3-4, hey, thank you very much, good night, t-shirts at the back!" But I don't think a song like that should ever just become another pop hit. There's always that fine line when your political message or what you're trying to express that's close and personal, simply becomes entertainment. You can't completely get away from that...

R: A lot of bands think that they have to change their music to reach a wider audience to get their message across, but actually the message is in the music and if you change the music, the people who are going to then cue in are people who are not listening to any messages and doesn't challenge them and they're humming along and that's fine. To me, you never play to the audience—you find an audience for what you're playing. We are lucky enough to have done that without having to have thought a lot about it or connive about it. That's another thing that's really gratifying about this record, that people are just getting into it for what it is and we don't have to do anything except what we've always done.

MRR: Bands I like, usually it's their first album or single that I like and then they go downhill... and you guys started out lousy and got a lot better, (laughter)

R: We never were really part of an explosion in the music scene. A lot of bands were great because they were in what was great, like The Jam, they just did what everyone was doing. We just skirted around and were never part of a movement...

A: There is no "Victoria sound."

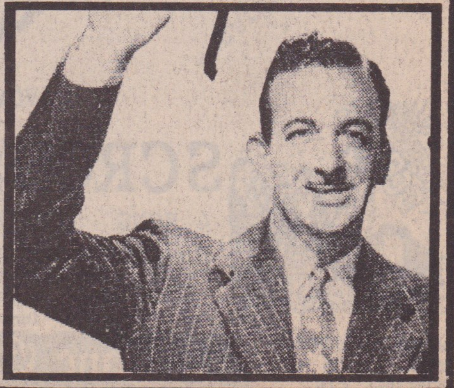
R: ...and when hardcore happened we played hardcore shows, but we were never really part of that scene. They are the nicest guys we come across, or else it's some guys with curly long hair and glasses going "King Crimson." One or the other. But all we have to be concerned about now is having a lot of pressure because we have a lot of business to do. The records you sell or the bigger shows you do, the more you have to start thinking in terms of business. We didn't before because there was no business to think about.

MRR: You're fortunate because it's hitting you at a time when you have a lot of experience under your belt.

R: No, I don't think we have any big traumas about what we're going to do. It's a process of keeping our lives separate from the band. We've been aware of that for quite a while now, and I think we're going to take a break when we finish the European tour, for 6-8 months, and just settle down, get a job, whatever.

ROB WRIGHT ***BASS***

JOHN WRIGHT ***DRUMS***



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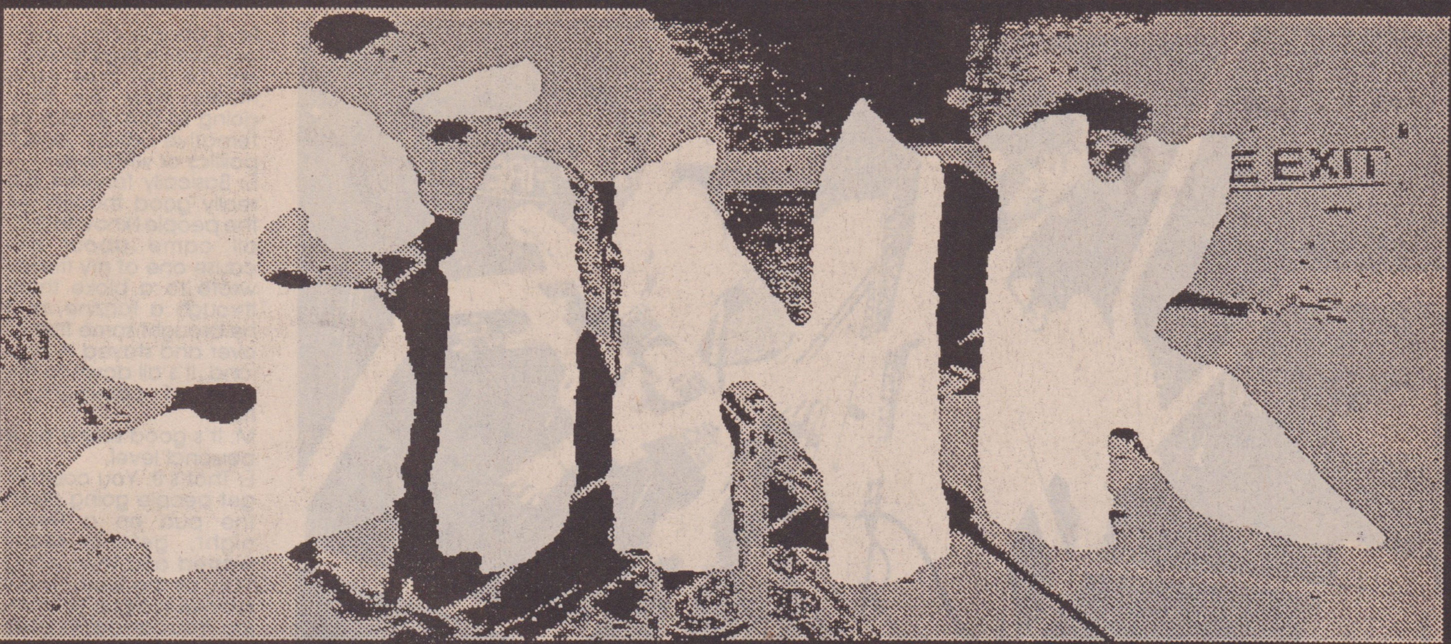


SINK are Ed-guitar and vocals; Paul-bass, harmonica and vocals; Kermack-drums and vocals. Interview conducted by Mike Dislike, Positive Dislike fanzine December 1989 - London, England.

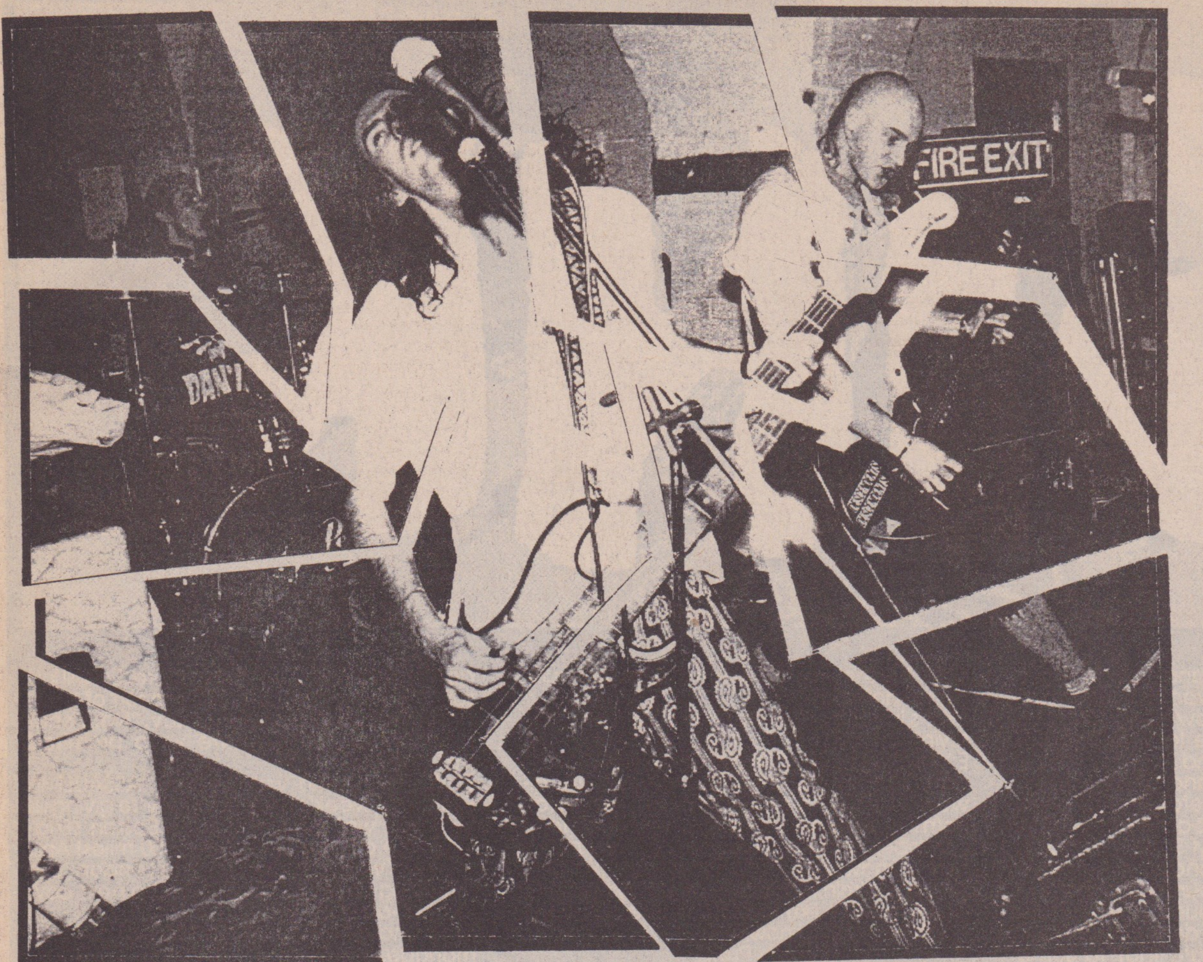
Probably the only band in history to do a Peel session six months before they played their first gig, SINK have released three 7" EPs and an album, all on Vinyl Solution/Decoy. Familiar faces on the London alternative circuit, they have also toured around the U.K. and Europe. Their sound is essentially punk rock, but with a hefty dose of blues and country thrown in a mixture that to some extent places them outside the current hardcore scene in Britain.

Influences

K: The WHO and rock'n'roll. That's it.
Ed: Paul's really into '60s stuff -- he's got a seriously enormous '60s collection with lots of different garage bands. Trouble is they all do the same songs! Y'know, he's got like, 12 different versions of "Ball and Chain"! There's a difference between an influence and something you just like, but lately FUGAZI, definitely G.I., DEEP WOUND, THE ADOLESCENTS, SSD. That doesn't mean we sound like them, but they're the people who have influenced the way I play. Mike Hampton, whatever band he's in; EMBRACE; THE FAITH, MANIFESTO... and SHUDDER TO THINK, who were the band that made me leave the band I was in before and do this new band. I listen to country music all the time now, and I'm a blues onion as well -- an onion is an Ipswich term for someone who doesn't know anything about something -- so I'm catching up on the blues by getting into Elmore James, Jerry Lee Lewis...
M: Do you consider yourselves "hardcore," musically, because you're pretty unique at the moment -- not typical British, New York or D.C. style?
E: It's East End Ipswich style!
K: I hope it's not hardcore, personally. Is that a bad thing to say? I like things like FUGAZI, G.I., SQUIRREL BAIT and BITCH MAGNET a lot but I've seen a lot of hardcore bands with Ed who I think are shit, and if that's hardcore, I hope we're not.
E: It's always bad to say you're not something which you were when you started off because, although there is so much absolute crap around at the moment, you can't fault a band like DAG NASTY. Musically they are just really good. If you want to call us anything then I suppose we could be a punk band, definitely.
M: It's just this problem of people over-classifying anything...
E: Yeah, but I don't like people who go, "I don't like labels," because people will always give you them; you can't get away from it. In an ideal world no one would have any labels and there wouldn't be any prejudice y'know, but it's there so you might as well live within it. We're white boys playing black music -- like the rest of the world except they don't know it!

Non-Profit

E: I was talking to Simon from SNUFF last night. They've just done a U.K. tour with WAT TYLER, and he said that they'd done about 18 gigs, and it was no more than £2.50 for any one gig, yet they got £1400 in the bank at the end of the tour because a lot of people came to see them. So... you can make money without ripping people off, and I'm quite willing to make money! You should be able to make money out of what you like doing, and if there's a way you can do it without ripping people off then that's great. You should be able to do what you want as long as you don't hurt anyone else, so... we're definitely a profit band, but not at anyone else's cost.
K: Charge what you know you're worth.
E: Profit is a bad word in punk, but it shouldn't be at all. There are ways and means y'know?
M: People think it implies ripping people off.
K: The thing is, if you go from London to another town and they say at the end of the night, "Oh, here's £40", when you've hired a van and lost all that money... Your band just won't survive if you're being screwed left, right and centre.
E: But it's good the way people get different reputations. You wouldn't hear anyone accusing EXTREME NOISE TERROR of selling out or ripping people off -- and I don't either -- but I know for a fact that at certain gigs they've played they've got the money sent to them in advance through the post. If the STUPIDS were still going and we did that there'd be an uproar! But, if you want to get money in advance, get it if you can.
K: Paul is the one who handles the money for SINK.
E: Yeah, the bass player; he's the hard-sell man!
K: Yeah, because if someone comes up to Ed and says, "Well, is £50 alright?", and it's cost us more than that to be there, Ed will just say, "Yeah," because that's the sort of character he is. Whereas Paul will say, "No, it's not alright at all because we were promised this..."
E: We're playing with VERBAL ASSAULT in Exeter in a week's time, and they're giving us £50, and we're coming from Boston (England) the day before, about 300 miles! And then we've got to get back to London 'cos I'm going to see NEIL YOUNG the next day, total rip-off: £18.50!
M: I wonder how bands that tour all the time manage...
E: Ah, but it's easier if you do that. If you get 10 gigs in a row it saves money because you're usually in the right part of the country. You've just got to get some people in, which we don't really do at the moment...
K: It's easier when you're doing it like that because you tend to be trained up for playing night after night, whereas when you do one in two weeks it's like some amazing feat!
E: Our European tour got called off -- we're supposed to be just back now, so all these people are going, "Oh, hi! You're back! How was it?" We didn't have time to set anything up for December, so now we're really restless, rehearsing all the time. We've got a completely different set already!
M: Would you ever see the band as a "job" -- SINK full-time?
E: Ah, I don't know. I'd like it to be, but I don't think you should do anything full-time. There should always be room for something else, but SINK does come before everything, apart from my girlfriend, because that's what I do. That's what I want people to like. I'm really passionate about it; I really want people to like us! Paul and I both have degrees, so we could both get jobs if we wanted to, especially Paul because he's got a first in physics, but we both decided we'd take at least two years out and do nothing else except the band. At least we're going to enjoy ourselves. I'm 23 and Paul's about 25, and people our age seriously own houses and cars and things. People who I went to school with really envy me when I meet them now. They go, "What're you doing? Are you still in that band?" They don't have any problems heating their house, which I do, but...
K: They'd gladly change places if they could.
E: Well, they think they would, but they're so



into their way of life.

Gigs

K: What's that place we played where nobody turned up?
E: Erm, I could name several hundred actually... The Take Two in Sheffield?
K: That's right, there were about eight people there! The Castle Hotel in Durham really amazed me...
E: When we played there, there were about 50 people standing on this high-rise step thing around the corner from the stage leaning right over, really craning their necks round.
K: I had my first offer for sex on that tour. My first and last!

Stagediving

K: I don't like it because they don't seem to take that much interest in the music.
M: That's a bit like FUGAZI -- they want everyone to "pay attention"!
E: I don't want to get in anyone's bad books, but Paul went to the Rollins gig and didn't enjoy it because he couldn't even see the band! Everybody should do what they want to do, so if people want to dive that's fine by me, but I don't want to and I don't particularly like it when people do. But I'm not going to shout, "Stop stagediving!"
M: As long as it doesn't interfere with the actual playing?
E: Yeah.
K: Thing is, Ed lets his emotions show, and if the crowd's pissed him off he lets them know. Not in a nasty way, but I think you can tell he's not happy when everyone's pushing each other out of the way.
E: In Poland, where a real cross-section of people come to every show, they have this thing where all the girls and wimpy men, like me, go and watch the band at the front, and the people that dance go to the back. I thought that was great!
M: It makes a lot more sense!
E: And it's good for the band, too; it's a good atmosphere. On the whole though, there isn't very much trouble in England anyway, which is really good, because you do get lots of problems at gigs elsewhere. Like Glasgow! The most terrifying place on Earth!
M: Whenever I get letters from abroad they always go on about how much trouble there is...
E: Yeah. "Do you have skinhead problems?" "No, my hair's growing fine, thanks!"
M: I sometimes wonder what all the skinheads in England do, y'know! There's nowhere for them to go, poor things! One or two shops in London and an annual gig.

Fanzines

E: One of the first rules when your band becomes quite popular and loads of people buy your record, which hasn't happened to us yet, is you should stop reading fanzines automatically. Steer clear of them, because they're just a melting pot for scandal and lies. On one hand the whole idea is very commendable, but at the same time I've kinda given up on them myself. Punk rock is one of the most closed-minded things...
M: It's very insular, isn't it?
E: Of course, because no one else likes it, that's the thing! No one's going to change the attitudes of punk rockers -- it's one of those things that's just "the way it is." If you want to upset anyone play country music! Punk is mellow compared to that! Punks attitudes are insular because the scene is so isolated, but if you can change one person in your lifetime then good luck. It's always worth trying.
M: If people can't even put up with slightly different, i.e. not pure punk music, how are they going to put up with alternative ideas about politics or whatever?
E: Basically fanzines are really good though! All the people I know in D.C. all came about because one of my friends wrote to a bloke there through a fanzine, and he brought some friends over and stayed in England. It's all down to this spirit of communication...
M: It's good simply on a personal level.
E: That's it. You couldn't get people going down the pub on a Friday night, getting really wasted and then going "Oh, by the way, I know a bloke in a pub in America. You can go and stay with him and swap beer stories!" It just wouldn't happen. And that's where punk really does win. It can give you a lot, and you can work from that for the rest of your life. If people are going to do a zine just to moan and slag people off the then that sucks, but if they do it just to do something then they deserve some credit. Also, you can't really do it for other people; you do it for yourself really.
M: If you try to accommodate what everyone else wants, it ends up being a little job; a little task you have to do. You feel obliged to review certain records, and I don't want it to be like that for me, which is why I'm going to have a lot less music in Positive Dislike in the future. I get all these weird records from Europe and I just don't know what to say about them!
E: You know you look through record racks and you see things and think, "Who the hell would buy that?!"? Go to Europe. Every time you stay at someone's house they're playing the record you always thought no one would ever buy! You go into a room and it's "BBBRRRGGGGCCHHHH!!" "Ah, something wrong with the stereo?" "No, this is very good; this is from Hungary!" If you ever go on tour take lots of your own music.
M: Thing is, you try to sell a fanzine with no music in it and you're gonna have problems.
E: Yeah. "Who's in it?" people ask.
M: I was selling Positive Dislike at the FUGAZI gig and every single person said that. I'm always disappointed that people aren't more curious or adventurous.

Straight Edge

K: I didn't know what straight edge was until about three weeks ago. When we played with STEADFAST I said, "Oh, look; they've all got crosses on their hands! And why are they doing 'ring a ring o roses'?
E: I see people with shaved heads and I go "Omigod!," and then I realize I've got one too!
K: When's the tea?
E: Kermack drinks nine hundred cups of tea a day. He could qualify as anti-straight edge actually; tea is an obsession for him! He had a cup of tea this morning and put the kettle on. I said, "What are you doing? You've got

a cup!" And Kermack goes, "It's nearly finished." He had about that much (half an inch) from the top! He's like a chain-smoker!

Rock

E: English punk rock lacks rock. This is something which the Americans are always good at.
M: Showmanship...
E: That's it. When we got into American stuff for the first time everything sounded so good. English bands wouldn't dream of using "rock" stuff like, say, FUGAZI do.
M: They're too purist aren't they?
E: Definitely. You can take from anything and put it into punk or hardcore.
M: A lot of bands are just into people making the exact same sort of music as they are.
E: Exactly. They don't look at what those bands are being influenced by themselves. You've gotta go back. Bands like LED ZEP, CROSBY, STILLS AND NASH, THE WHO... they weren't famous for nothing; they wrote some bloody good songs.
M: There are always good songs. There are good songs in every musical genre.
E: There's always something new unless it's a complete copy.
M: What annoys me is people saying, "There's nothing going on at the moment" or "I only like music from the '60s". What are they talking about? There's always something interesting, you've just got to look for it.
E: There's always going to be the mass of people who are simply not that interested though, and they're gonna listen to whatever happens to be there. Until we get the kind of mass exposure that Jason and Kylie do, our kind of band is always going to be small.

Ed and Kermack

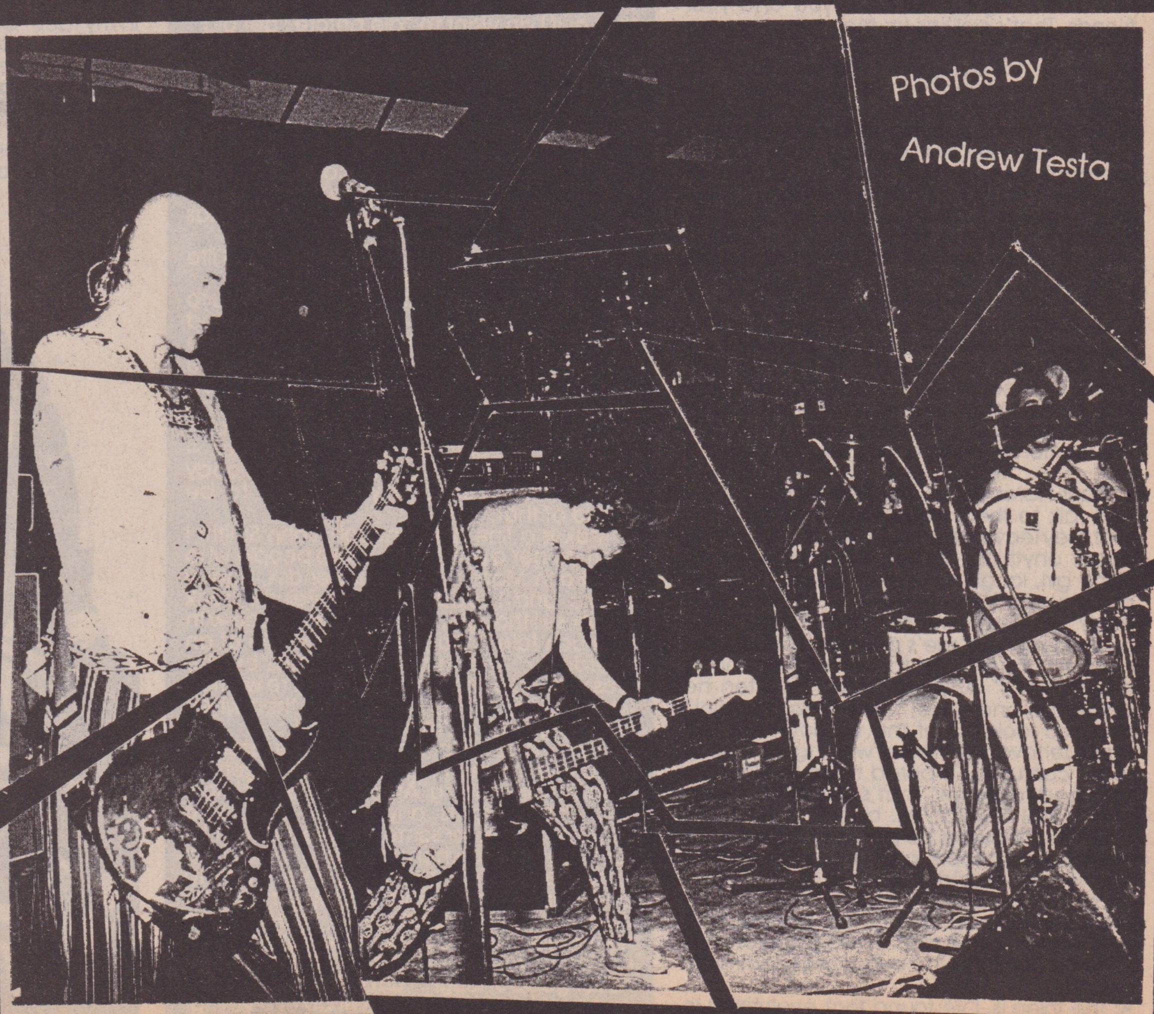
K: Me and Paul and Wendy were walking behind Ed, and we passed these construction workers, and they're going, "Fuckin' 'ell! Look at him! Look at that bald guy man!" And I'm thinking, "Should I turn round and say, 'Look, I know him,' or do I just walk on and pretend I didn't hear anything?" I wouldn't want to go into a pub with him!
E: Not that I've been into a pub for about five years anyway, thank god!
K: I must admit, I used to be very prejudiced against people with spikey, colored hair.
E: It's good for me to have met him y'see, because he thinks I'm weird, and yet I think he's really weird because he comes from this background where people go to work and drink in pubs a lot yet he's a musician in a band; doing exactly what he wants to be doing. I'm middle-class, went to public school; I'm a vegetarian and I don't drink or take drugs, and I meet this complete yob from the East end who says, "Yeah, you know when you're young and you're in street gangs..." and me and Paul are going "Street gangs! They've got them on T.V. haven't they?!" And yet, there's this kindred spirit.

Dreams

K: Drowning is my biggest nightmare. And vampires!
E: Well... you know we're going to cover SNUFF's "Not Listening" on the "PSST" EP. There are three chords on the whole song, and I was really thinking hard about how to do an interesting acoustic version. Then, that night I had a really weird dream about recording that song. We had to swim across this river ('we' included John from INSIGHT among others!) and there was this really big stately home up ahead with Sean from WAT TYLER in the control room! He was going, "Right lads, let's do it again..." At this point we were in a huge room with animal heads on the walls, and I was playing the tuba or something... Claire and I always tell each other our dreams.
K: Never on a Friday though.
E: Why not?
K: Friday's dream told; Saturday it'll come true. The other thing that really scares me is when my brain wakes up before my body.
E: He's told me about this before but I don't believe it.
K: No, it's true. You can be alert but unable to move your body.
M: Can you see?
K: I don't know. I know I'm awake... Have you ever read those books about the meanings of dreams?
E: I had a dream about my pencil case which I lost one day. I looked it up, and the nearest thing I could find was 'pencil' which means 'penis'. I really was just dreaming about my pencil case! I was only eleven and I just lost it, that's all!
K: Those books are ridiculous. If you dream about losing a fight, it means you're fucked for the rest of your life, apparently. But if you beat someone to a pulp, make 'em bleed, it means you'll probably have a good day. This is real sick shit, y'know! If you dream of drums it means good fortune is coming to you! I used to go to bed trying to dream about things that would bring me good fortune!
E: When I'm about to have a bad dream, everything goes prickly, like I'm pulling on a rough woolen jumper. At that point I can actually wake up and avoid the dream. A friend of mine dreams of this black cat that used to live next door to him when he was really young. Whenever that cat comes into his head and goes "meelow" he knows that he's about to have a nightmare.

Graffiti

E: I think things like dropping litter are really bad. I'm into respecting the world, and it seems really bad to me if you go and spray paint on a rock, a mountain or something. But, against a city background, like on a subway train or something, it can look good. I mean, I'd rather people did graffiti than beat each other up. I think it's really weird when you see spray paint on the other side of the train lines -- someone's obviously climbed right over to do that. You just think, "Is it worth it?"
M: I look out for graffiti that looks really impressive, and sometimes I see stuff and think, "Nah, that's no good" until I notice that it's underneath some bridge in semi-darkness. That's the achievement -- just getting it there!
E: Exactly, I can understand that. At the



Photos by Andrew Testa

same time, I don't want to see anyone get killed doing it, but it's like anything else, y'know? People die climbing mountains or diving... Paul drove the van from Finsbury Park to Manor House, five minutes away, and someone had sprayed their name on it while he was in the traffic jam!

M: Men's toilets have a lot of graffiti...

K: Ah! We were playing Canterbury a couple of months ago and the owner's dog bit me, so I went to get an injection in hospital the next day and the toilets there were just outrageous! There were loads of pictures, and lots of homosexual stuff. It's nearly always homosexual graffiti, but you don't know if it's straight people taking the mikey or really weird gay people. It seems to me that fascists, really weird people and gay people do seem to have the monopoly on graffiti in toilets... In college you get real twats writing things like, "Margaret Thatcher is really good." Then some guy writes "WHAAT?!" and a huge socialist thing underneath it. Then someone else comes in and adds, "Well, from the Marxist point of view that's incorrect. Then the Tory comes back, "You left-wing, homosexual, blah, blah..." You just want to stay there all day reading it!

Politics And Religion

K: I think it's bad that people have to look up to something that isn't there. Politics is crap -- whoever's in government it's basically the same story...

E: All I know is that the Poll Tax is going to double my rates next year, which is a bit of a pain. Our songs are more about personal politics really, because you can only write convincingly about what you know about. The only thing you know is you and your friends. That's politics for me.

K: It seems strange that people moan at bands for not being "political enough." It's like there are things you've got to say.

E: There are things which you really don't have to say most of the time; people aren't racist unless they're stupid, and so on. It's the bottom line -- you don't have to go on about it all the time. But if you can find an original way of doing it then all power to you.

K: I think, at the end of the day, people can't help making political statements one way or another. Whether you're doing art, writing, or just talking. I mean, if you complain about your mortgage you're making a political statement somewhere along the line.

E: Politics and anything are virtually inseparable. If something's "politic," going to the root meaning of the word, it's something which you should or should not do. Politics is the relation of people with each other...

Religion and Politics

E: Paul hates Jehova's Witnesses, and he can talk to them and bore them so much that they leave him! Paul can talk to anyone about anything. He'll sit there and talk to some girl, laughing and chatting for hours, and you go, "What did you talk to her about, Paul?" He'll say something like, "Well, it was really funny 'cos she's got a brother and so have I!" "You talked to her for three hours about that?!" Anyway, every so often he comes up and goes, "I've done it again!" and you look out of the window and see these Jehova's Witnesses walking off looking really confused. "I bored them to death -- they had to leave!" That's one of his pleasures in life! Religion is... based on mystery, and there'll always be people who say, "It's just the rich people creating a superstition for the poor stupid people to live by." That might be true, but at the same time faith is a really strong thing; it can heal people, and you can't ignore that. I think religion has suffered because of advances in communications.

K: The thing is, I've found that everything in religion is black and white. Neither good nor bad. There's no room for any medium; it's just "good and evil."

M: Everything that religion calls "evil" could just be called weakness. "Good and evil" is meaningless really; you don't set out to be "bad." You just do what you think is best or most enjoyable. The fact that it could hurt other people is on a different level of consideration...

E: Lots of people condemn religion by pointing out all the wars that go on in its name, but look at all the good that goes on in the name of religion -- all the famine relief and stuff.

M: I think the problem is that people are always going to misinterpret religion, and that's what causes the problems. Wars don't spring from the religions themselves, just from the way people have misread them.

Getting Old and Being Successful

E: I really do worry about getting old...

K: Fuck yeah! I was 24 the other day and I was dying!

E: Yeah, but that's not old. I'm not talking about that...

K: Alright, that is vanity I suppose, but I do worry about age.

E: This is why I play blues and country, because it's not going to be cool to be on stage when you're 65 going, "Yeah! Straight and Alert!" But it will be cool to be going, "Well, me an' ma baby..." That's why I'm doing it; it's like insurance! But you do wonder at what age you become "old." I look at old people like my granny, and it is upsetting. She's definitely a bit gone in the head. She's lived in her house for 30years, she walks into the kitchen and she can't find the coffee, which has been in the same place since I've been around. I just wonder if I want to get like that or if I do want to "die before I get old." That's what I'm thinking about a lot at the moment, because lots of people who come to our shows now are your age, 19, and O.K., I'm only four years older but still... it just makes me think. I'll be walking through the park with my girlfriend thinking, "This is nice," and I see these people who can't even walk and think, "Do I want to be like that? Do they have any joy?" I know my granddad still has a bit of fun...

K: That's the whole question of quality of life against quantity of life.

E: You've been given life and it's up to you to do something with it. You shouldn't spend the whole time worrying. I shouldn't be going, "Oh, I don't want to get old..." I've gotta go, "No! I've got to get out and do stuff!" You've got to do things, not sit around getting depressed all the time. If I die tommorrow I've released 10 or 12 records -- that's something! That's more than bloody John Smith does, and you've got to be proud of that.

K: Makes a fine bitter though, John Smith! I seem to get a passion for these people who die; Keith Moon, Elvis, Jimi Hendrix, Buddy Holly... and I read this John Belushi book because I thought, "How can someone with so much talent waste his life and die of an overdose?" The man had success but he was worried because of that! You're worried when you're not successful and then when you do get it, you're scared by it.

M: Yeah. When I started skating, the most fun thing was just learning how to do it, getting on and rolling along. After that, I don't know if it actually gets any better! For some people it does, for some people it doesn't, I suppose. It's just when you make a really big jump like that; from not being able to do it to being able to do it. That's a bigger success than just learning a new trick, and you can never make that big a progression again...

K: Yeah, but the other part is that you're never good enough. I am capable of doing certain things but I can never do everything, and that really pisses me the fuck off!

E: Musically, you've always got to reach for something which you probably can't get. Like our album; I can't sing well enough, and we did a lot of acoustic stuff. Maybe we shouldn't have done it, but we tried; we stretched ourselves. You've always got to know afterwards that you can do better next time, otherwise there's no point in doing it.

K: Exactly.

M: Yeah, you can't do something just for the sake of doing it, or because you've "got into the habit."

E: You've always got to stretch it.

K: If you take something up that's fun then once you've done it, if that was your aim, then you can move on to something else. That's why people change their jobs. But with certain writers, actors, musicians, what they do is a passion. With a passion, you can get up in the morning and say, "I'm not going to do this anymore." But by the evening you'll be doing it; there's something inside that makes you. Like Ed; he can't just decide to stop writing.

E: We're in a band because it's inside us -- it is a passion and you get so downhearted in England, maybe anywhere in the world, because you always get treated really badly. But you don't deserve any better; you deserve what you get, but a band deserves credit. Sometimes I'm sitting at home and I just want to explode because I'm not out there playing, and then when you are on stage someone spits in your face... and it just breaks your heart. Yet that has to happen, otherwise everything would be too nice and easy. It's all good character-building stuff! I'd like to personally thank anyone who spat in my face! Once, this guy got on stage and threw a whole pint of lager in my face, ran off, then came back on and did exactly the same thing again. I couldn't believe it! This was at the Astoria, so that probably cost him about a fiver!

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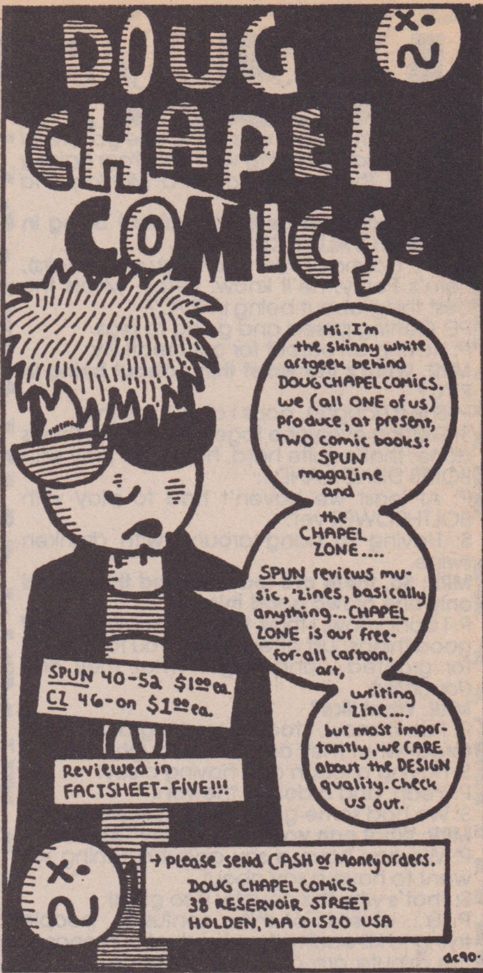

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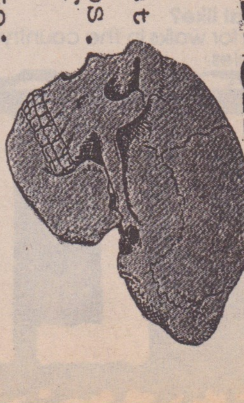


NEW BANDS

This interview was done one godawful cold January evening with Ben from Raising Hell zine. The band is Pig, Sned, Monkey and Percy.

MRR: What's the best thing about being in PLEASANT VALLEY CHILDREN?

P: Err... (*sound of Percy coming up the stairs*), here's Percy, he'll know. Percy, whats the best thing about being in PVC?

PE: Getting pissed and going to gigs.

P: Having an output for our creativity.

MRR: What's the worst thing about being in PVC?

P: Sned (*laughs*), oops I didn't say that.

S: Getting everyone together, getting things done, that's quite hard, having to play with BOMB DISNEYLAND...

P: At least we haven't had to play with BOLTHROWER yet.

S: Having to hang around with drunken swine.

MRR: So, there are loads of bad things and only one or two good things.

P: I dont know, I think there are quite a lot of good things, just after a while you take them for granted... and forget what they are. (*laughter*)

MRR: What like?

P: I dont know, I took them for granted and forgot what they are! (*more laughter*)

S: Having a laugh and having a say.

P: Yeah, and a doss in the van.

S: We had some good times in the van.

MRR: What can you have a "say" about?

P: We can have a say about anything we want to have a say about.

S: That's why this country is so great.

P: Er... all sorts of shit... confusion, people trying to kill each other, loads of our songs at the minute are all about violence, mental violence and stuff like that.

MRR: Such as?

P: Well, we've got a new song called "Gun at my Head" and it's about, wherever you go if you get a few people together, after a while they all start trying to fucking grind each other down whether they realise it or not -- that kind of violence, just like people who love each other are generally gonna fuck each other up at some point, it just seems to be a trait of humanity to get into some serious cruelty.

S: I don't think people are deliberate, though.

P: I know, but I'm not saying they are, it's just wherever you go it's happening like...

MRR: How come you've got so many pictures of guns and nasty things on your record?

P: Because it's an obsession.

MRR: Why are you obsessed?

S: I'm not obsessed with it. . . I like nice things as well.

MRR: What nice things do you like then, Sned?

S: I like nature (*much laughter from others*), I like nice days and doing nice, enjoyable things.

MRR: What like?

S: Going for walks in the countryside.

M: Rambles.

P: Hikes... All I know is when I go to bed and when I wake up I've got nasty things on my mind, usually to do with myself... and that's where the guns and nasty things come from, don't seem to have too many nice things whirring around. Maybe Sned ought to write the lyrics and we could have nice songs; we could go from being the negi machine to being the...

MRR: What's the negi machine?

P: It's us, and just cos it sounds funny. Like loads of people who reviewed the EP and the tape says it sounds dead negative and it's just a load of fucking bollocks, it makes us sound like we're going out to be a negative band or something... and it's just bullshit.

S: It has a purpose.

MRR: Do you think many people actually think about it or is it just there?

P: I dunno, cos it seems like we get interviews off people saying how much they like all the writing and stuff, and then they ask us questions like, "What do you think to the present government," and you think hmmm...

S: If that's what people want to know...

P: Like, a lot of people who've wrote to us and talked to us have been going on about the jazz band and that, so obviously...

MRR: Did a lot of people take that seriously?

S: Well, it's true.

(*talk goes into them formerly being a jazz band. I personally don't believe it!-Lance*)

S: We all went to music college, studied a lot of theory and really got into the jazz thing.

P: I think I've blown it as a jazz singer now though.

S: We wanted to create a sort of entirely new fusion with the hardcore energy and the jazz.

P: VICTIMS FAMILY ripped off all our ideas.

MRR: I think you're just lying. I think you used to be in other punk bands.

P: That sounds a bit far fetched. (*pause*) Ask us why we're down on love.

MRR: Right, why are you down on love?

S: You can't say "We" everything because there's like four different people.

P: Hey, I'm not down on love, I'm all for it! (*laughter*)

M: Love's great.

MRR: So, you're not down on love?

P: No, I am really to a certain extent, I'm down on what a lot of people misconstrue as love which is the whole thing behind "Gun at my Head" and songs like that. We've got another new song "Choose your Hit" which is going on about hate and love, and that there is no dividing line between the two.

S: I think there is a bit.

P: I don't, I think one equals the other.

M: In extreme it does.

S: It's opposites though...

M: I know, but you come full circle.

S: You mean the more you love somebody the more you can hate them.

M & P: Yeah...

M: There doesn't have to be an "and." What do you think of the scene? (*laughter*)

MRR: I was gonna ask you about that, but I was just thinking about how to word it. (*laughter*)

P: That is a classic.

MRR: What do you think about the situation of punk these days?

S: You mean the scene? (*much laughter*)

MRR: If you want to call it that, yeah.

P: Here, in England I reckon it's...

S: On a bit of a dwindle.

P: Aye I reckon it's on a real downward slope, I'm not that bothered as I see us doing this whether there is a "scene" or not.

S: And what is punk and what isn't y'know, it's what's good and what isn't.

P: "Et tu Brutus." I think the big thing lacking from the English scene is imagination.

S: I can relate more to someone who isn't into punk and that but has respect for the persons around them, than some dumbfuck who happens to wear the right clothes -- so I dont see the whole world from a "punk" perspective.

P: I reckon, like it seems a lot of the English bands are out to be as unimaginative as possible, that might sound pretty bad, that might sound like we're imaginative and the rest of them aren't, I dont mean it like that but...

S: Basically people do it for entertainment value rather than... a mere shell of maybe what it once was supposed to be like lots of years ago when everybody was going to change the world.

P: Like, I don't think about changing the world too much.

MRR: Why do you think people got fed up with trying to change the world, compared to a few years ago?

M: Cos people expected it to happen immediately and after a couple of years nothing's happened so...

S: Some people burn out y'know, like the older you get, you can guarantee that more and more people are sort of going to drop it all as soon as... you get some people who are the most extreme anarcho-vegans that suddenly just completely drop it all, and you find a lot of the people who get into it extremely, drop it and become almost the opposite, it proves them to be quite shallow.

P: The reason I don't think about changing the world too much is I have to think more about surviving, the world's a big place, I've got to think about getting through the next 24 hours.

S: Keeping afloat.

P: Not going under.

MRR: Do you think it's getting harder to survive these days?

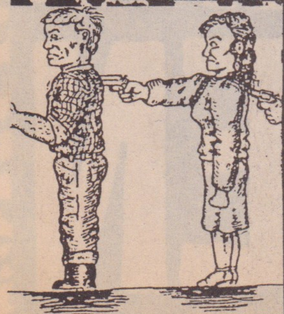
P: I don't even want to think about the next ten years, like when you think how it is now.

MRR: In what ways?

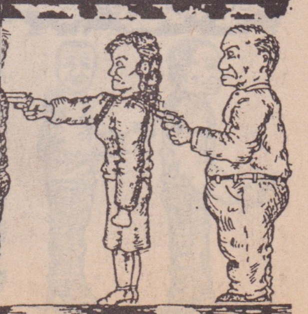
P: Watched a programme the other night about America and it showed some of the big cities, and all the big ghettoes that used to be around that supplied all the cheap labour... now it's technology, it's like the cities are moving inward and they don't need the outer ghettoes, don't need to support the slaves anymore so that is all dying, the real sorta end of the scale people are being eradicated.

PLEASANT

MRR: Do you think the world in general is getting madder?
S: Like, what we see in American society, the extremes, you know it's on its way over here soon.
P: That programme I was watching had this bloke on who was like, a multi-billionaire and he was saying that the way it is in today's society, any bright entrepreneurs who can see a penny in anything just buy it up and sell it back. Everything -- hey that was almost anarchy!
S: "I still believe in anarchy," to quote a well known punk rock band. (*laughs*)
MRR: Does the rest of the band "still believe in anarchy"?
M: Yeah but what I think of anarchy is probably a bit different to what...
S: Everyone's interpretation is a bit different, that's the good thing rather than it being like fucking Marxism or something.
P: I sort of believe in it in some ways but in others... like what I was saying, people are still gonna be grinding each other down and killing each other out of jealousy and spite.
S: So it's Anarchy vs Human Nature; don't you think human nature can evolve?
P: I think it's evolving backwards now... When you've been alive 22 years nearly and you start seeing patterns in the way people behave you start thinking, "That's fucking human nature."
MRR: But is that nature or is that how people have been taught to act?
M: It's a bit of both, isn't it? People weren't taught to respect people, anyone that's slightly different, that's what it's about, if you can accept people for what they are and don't go forcing yourself on them, that's all cops do. "This is how we think, you've got to do it or else."
S: You do your bit to be a decent human being, you don't go fucking other people over if you can help it -- as much as you can.
P: It's hard not to help it, like I've done a lot of shitty things to people and I dare say as much as I learn from my mistakes, by the time I die I'll have done a lot more shitty things.
S: Well you're never going to be perfect are you, but y'know, you learn and you can improve yourself to a certain extent.
P: Cruelty seems to be a trait of humanity.
S: Yeah, it's in there -- "There's good and bad in every one of us."
PE: Inside, outside, upside, inside, down. (*laughter*)
S: Never a truer word spoken. (*laughter followed by the sound of Percy spilling his drink all over the tape recorder*)
PE: These bottles are too big.
S: It's got a wide bottom, I never spill any.
P: That's cos it costs money! (*hoots of derision*) Wow, we're getting all the jokes in now!
S: Just because I'm responsible with money... people should go out and get jobs instead of moaning about being skint all the time.
MRR: Well, why don't you get a job then, Sned?
S: Cos I'm not skint, I'm really good with money. (*more laughter*)
P: I never want to work, working is the biggest nightmare that I can think of for me.
S: It depends on what you do, doesn't it ?
PE: No,(*laughter*) you still have to get up dead early.
S: What if you had a 1 hour a day job at 3 in the afternoon?
PE: £300 an hour..
S: Would you do it ?
PE: Yeah... possibly. (*laughter*)
MRR: You may be doing something you really hate, but if it enables you to do something you really want to do...
S: That's how I see it, you take on temporary work, you save up, and you go off to places.
P: That's how I see it, but reality comes along and I think, "Wake up in the morning?", do 8 hours or something... I just need to sit down and stare at the ceiling, I need to play with my thumbs, I need to look at my toes! (*laughter*)
S: There are jobs that you don't like but do for the money and there's the more voluntary stuff, like unpaid things that you do because you're motivated to do it.
P: Yeah well you know it's not good to be bored for 8 hours solid. I've had one job and it did send me, like really insane. I used to walk around a factory with bits of chrome in my hand pretending I was shooting people...
M: I don't do it 'cos I like it, I do it 'cos it's the least painful job I've ever had.
P: This is it, but people like me and him and him, we're not likely to get a job that's not painful, we are doomed to the most menial boring crap...
PE: Loads of shite schemes.
S: When they brought in the schemes it broke down a lot of the old traditionally paid jobs so now loads of people are on half jobs and shit schemes, like getting forced onto schemes with really low wages, it used to be such a doss being on the dole.
PE: It's hard work being on the dole. (*laughter*)
P: I reckon life is thirsty work.
S: I think we're lucky in the fact that we haven't got the work ethic, but I think it's good to use your time productively.
P: If the Yippies had put loads of LSD in the water supply in wherever it was, I don't think things would have been any different, because I think your average person is obsessed with working, needs to work.
S: Would you call the average person stupid?
P: No, I wouldn't say stupid, more a kind of madness.
S: It's conditioning and peer pressure, and after being poor and "managing" you begin to get a bit pissed off.
P: "I dont want to be poor no more" - BLITZ.
M: You live in an area where there are loads more like you but, like if I lived with my folks and I was on the dole, there would be no one I could see during the day, and all my mates would come home from work and go to the pub, and I wouldn't be able to afford to go.
P: I wish I had the guts to try and rob a bank. I watched "Crimewatch" the other night and there was a thing on the latest bank robberies, and there's some woman in Manchester who's robbed the same bank about 3 times and got away with nearly £1 million, she's not been caught, they've no idea who she is and they've got no leads. There's loads of other people round the country, and they get a gun from somewhere, go into banks every couple of months and walk out with loads of money.
S: Yeah, and loads of people get jailed for the rest of their days.
MRR: Some people even get shot by the S.A.S. as well.
P:...but what I'm saying is that they're the only heroes left, like punk rock and people robbing banks is where it's at..
MRR: And shooting coppers...
S: Lynching the landlords.
PE: When you watch "Crimewatch," it does make you feel good inside when you see someone coming up with a really clever idea and getting away with it.
S: Yeah but there's crime and there's crime isn't there ? But we're talking about stealing from ridiculously well-off financial institutions;

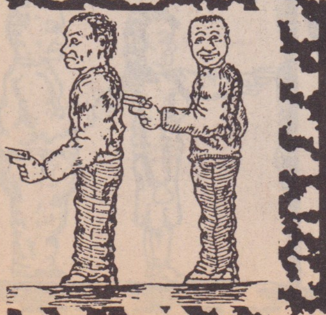


VALLEY

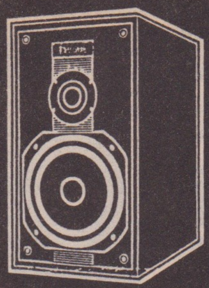


stealing from the corner shop sort of sucks. If you took away the Police and authority right now do you think the world would be a better or worse place?
MRR: I think it would be a better place.
S: I don't think this country, this area is ready for it.
MRR: Why not?
S: 'Cos you've got roaming gangs of casuals.
MRR: And do you think the police stop them? They don't do anything about it.
PE: But because they are there, people don't go round killing people.
MRR: Yes, they do.
PE: Well OK but not on a massive scale.
S: You've got this mentality of a hell of a lot of people to deal with.
P: That's another part of our songs, songs like "The Myth Of" and "Whirl" all about confusion and feeling out of place are saying, you've got your cops and you've got your "bad" people, and then you've got us and we're not even in the game. (*tape runs out and we rejoin the conversation discussing playing with other bands.*)
MRR: If you play with different bands it means you'll have to put with bouncers and things like that.
S: It doesn't mean that, what about the folk scene where there's no er...
M: No amplifiers! (*laughter*)
S: In a lot of this you're talking about attitude rather than music, like I wouldn't play with people who's attitude I disagreed with in a big way, so say we play a gig with a folk band who maybe think along the same lines as us i.e. underground, so what it's only music, even if you don't like it personally you should be able to respect it.
MRR: You're going to Europe this summer.
S: By the time this is out we'll probably have been, if not if anyone in Europe would like to put us on then please get in touch, we're going last week of June, first two weeks of July.
P: I want to get married in Italy and never come back -- I'm accepting offers (*laughs*)
S: The thing about going on the train means we can go to the most out of the way places possible, we're going on the inter rail which is where you can travel anywhere you want for a month in Europe and it only costs about £150 a ticket, the only thing is you have to be under 26, so we have to do it this summer cos I'll be too old next year. It means you can go to places you know about and have read about but you've never been to, and also meet people we write to -- it's more like going on holiday than a serious rock n roll tour.
P: This is why we're a punk band, like every gig is a holiday, a day out, that's why we'll always be a punk rock band no matter what sort of music we play.
MRR: Even if it's jazz again?
P: Yeah, even if it's jazz again, it's great meeting loads of lunatics and strange people.
S: You come home with a load of stories about what you've done.
P: Getting out there and doing it, in the thick of things, people.
PE: Every day we'll be in different places and countries.
P: The sort of thing that'd send you insane but do you a lot of good at the same time.
MRR: Why did you decide to do a 10" LP instead of a normal one?
S: It's a nice size.
MRR: Why's it nice?
PE: Not many people do them...
S: It's not just that, it goes with the idea of being compact, the booklet will be compact, packed with stuff, the music changes a lot, we try not to dwell on things, plus it's not to be a full length LP, a mini LP.
P: It fits in with the Pleasant Valley scheme of things.
M: It'll be longer than most straight edge LPs, it's ecological, it saves plastic.
S: Saves on plastic, saves on postage.
PE: It's a vinyl solution. (*laughter*)
MRR: What about Words of Warning Records compared to Vinyl Solution? (*laughter*)
S: No contest.
P: Vinyl Solution released BOLTHROWER, W.O.W. didn't, that's a big plus in W.O.W.'s favor.
S: W.O.W. is a truly independent label, Karl's a kid you can trust.
P: He's doing it because he loves it, that's what he's into.
S: He's not treating it as a job, at the same time it's not willfully obscure, it's outside of the music business which suits us as we don't really want to be a part of the music business market -- DIY as a way of life.
MRR: Why do you want loads of pictures of flies in the booklet with your record?
P: Because apart from guns and violent situations, I'm quite obsessed by flies as well.
S: Good wholesome fun, anybody can do it, anyboy can draw a fly and get it printed.
PE: It's better than having a stupid long thanks list.
P: Flies live in shit and so do we.
MRR: Do you think it's important to have a sense of humour?
S: Imperative.
P: Most of our songs which people take as dead negative are really just like black humour.
P: Some of my favourite "political" bands are bands like DEAD KENNEDYS, FEEDERZ and CRUCIFUCKS, it's their sense of humour in portraying their politics that makes them stick out from all the uurrr 100% Anarchy down your throat.
S: Then there are the pranks which have been pulled off by the DK's and CRASS for example, which make a point in a really powerful way.
P: Not just sloganeering.
MRR: Makes it a bit more interesting.
P: Aye, it's not just walking round with a long face reciting leaflets, there's nothing we hate more than that. (*laughs*) I'd just like to say thanks to ANTI PASTI at this point.
S: LED ZEPPELIN were a very underrated band from the '70s.
M: And if anyone wants to send a tape I'll tape some of their records. (*laughs*)
P: I'm into CONWAY TWITTY myself.
S: BEETHOVEN.
P: CRINGER are the worst!
S: Yeah, they're shit! (*laughs*)
P: I'd like to say the English band I listen to the most is CHAOS UK.
PE: Yeah, they've got a good attitude and make some valid points.
S: One of the only bands to retain their integrity. (*Change of subject*)
MRR: What about crack?
S: Well obviously anyone with half a brain is going to know that that stuff fucks you up badly.
PE: Aye but there are so many people around that haven't got half a brain.
P: Crack and Satanism are the future.
MRR: Can you explain why?
P: The reason why crack and satanism is the future is because: Crack is the new drug, and it's what I was saying before about the lower scale being eradicated: crack and all the drugs that will come up are like, more and more wacked out, y'know, instant addiction, instant fucked up-ness. Satanism, its all the upper classes who brought it in because they were the people that could afford the books and everything that went with it. So in 20-30 years, the lower scale are gonna be on crazed lethal drugs, it's an escalating thing, the upper class into weird cults and stuff are going to be doing more and more weird and perverse stuff, cos theyll be able to get away with it, that's why crack and Satanism are the future.
MRR: Anything else?
P: I'd like to say that Charles Manson is the USA, the USA is the World, so the World is Charles Manson.
S: Our EP What the World Needs Now is available from W.O.W. records for £1.30 (UK), \$4 (EUR), \$5 (U.S. and others) prices include postage. Checks UK only payable to K. Horton, ask him for his latest list too! (W.O.W.-/ 50 Ronald Road/ Newport, Gwent NP9 7GF/ Wales, UK). If anyone wants to trade quantities of records or whatever for the last two GENERIC EPs please get in touch cos I've got lots!

Here's my list of people who owe me money from way back. U.S.: Morgan Young (Carlsbad, CA), Greg. CANADA: Derek Dykeman (Burlington, Ont). BELGIUM: Juul, Patrick. FRANCE: Michel Fedotin (Paris). SPAIN: German (Barcelona). U.K.: Lol (Hants), Ross (Wales), Hibbs (Crewe), Simon and Patrick (Whitstable), apologies if something went wrong in the post but otherwise can you please sort this out, money is tight enough as it is, I'm not a fucking charity. Oh, and to Sean from VEGAN REICH, you do not warrant the cost of a stamp so I'd just like to take this opportunity to tell you to FUCK OFF, you fucking idiot. Our LP will be out on W.O.W. mid summer. Take care y'all!
Pleasant Valley Children
Pleasant Valley House
c/o Box 32, 52 Call Lane.
Leeds, LS16DT.
England.
(SAE's/IRC's are pretty fucking helpful.)



CHILDREN



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REDNECKS × IN × PAIN

Rednecks In Pain IS a hardcore band from Nashville, Tn. that have been around close to three years releasing two demo tapes and a 7" EP and touring throughout the southeast. The band features Sean Denton - guitar, Donnie Kendall - bass, John Depriest - drums, and Cat - vocals. Interview by Doug (Radiation Sickness) Palmer.

MRR: You guys have a new record out on Thrashing Mad; how did that come about?
Sean: Well it was an accident really, we went out by the up-town home for homeless hippies to grab a proverb from the grand homie of the 3rd wickett, he didn't have an extra verb, so he gave us a box of blank records and a box of black markers.
Donnie: Actually, we were on one of Thrashing Mad's cassette comps around February of 88. Dave illentz (Mr. Thrashing Mad) wrote us and said he was thinking of doing some 7" records and asked if we were interested. We were, so we did it! The record came out in August, it's called "YOUR GREASY GRANNY GOT HOLES IN HER PANTIES" and we're real happy with the whole deal.
MRR: Do you have anything else coming out?
Sean: Yeah, that other record thang!
Donnie: First we're going to be on a Super Seven records compilation called "OPRY OUTCASTS" it features four bands from Nashville and it should be out now. Then we're doing our own 7" for Super Seven records which should be out by March 90. After that we're not sure. We do know that there will be a album out by the end of 1990.
MRR: Who writes the words to your songs? They're really cool.
Cat: Well, what do you know, thanks a lot, I wrote them. The lyrics on the EP were mostly inspired from my experiences but sometimes I just create a concept and go with it.
MRR: What's the story behind the song "Slobber Monsters"?
Cat: Oh, thats funny. Where I go to school there's a really gross couple that used to make out in public right where everybody ate in the cafeteria. It disgusted everyone and I always thought that couples should slobber out of sight of the public.
MRR: The song "We Don't Want You Here", is that about the Nashville scene?
Sean: Good answer!
Cat: Not all of them, just a select few that used to support us and then started giving us a rough time whenever we played and just started coming to shows to look like they "support their scene."
MRR: You guys play out of town a lot, where's the coolest place you've played?
Cat: There used to be a pizza place in Knoxville...that in my opinion tied with Dayton, Ohio as my favorite.
Donnie: There lots of cool places out there, my current favorite is Dayton, Ohio. We've only played there twice but both shows were great. Johnson City, Tennessee is also real fun. It's like being thrown back in time or something. We always have a blast there.
Sean: Yeah, my favs are Dayton, J. City, Knoxville, and Memphis.
MRR: Are you guys big in Nashville?
Sean: We're noticed, but not hailed.
MRR: Who are your influences?
Cat: Just about everybody in some way.
Donnie: Too many to name, my current faves are the Red Hot Chili Peppers though.
Sean: Anything that is revealing to other aspects of music.
MRR: Who came up with the name "Rednecks In Pain?
Sean: The town it depicts!
MRR: What shows are in your future?
Donnie: What shows aren't in our future! We're doing about 5 shows a month, and we're going to try to do a two week tour this spring. Who knows what will happen.
MRR: If someone wants to buy Rednecks In Pain stuff, how can they get it?
Donnie: If you want the 7" EP, write Thrashing Mad/ 29 Perry St #1F/ New York, NY10014. If you want the Sick Semen cassette demo or t-shirts write Rednecks In Pain/ PO Box 120861/ Nashville, Tn. 37212. Tapes are $4, shirts are $8.
MRR: Who's the ugliest person you know?
Sean: Myself!
Donnie: I'd say Russ Harper of Knoxville's Teenage Love; he's a real cool guy though, and the girls seem to like him. I'm no prize myself.
Cat: Yeah, Russ wins the prize!
MRR: Any last words?
Sean: Spread the words "Rednecks In Pain"!
Cat: If you've got a problem with Rednecks In Pain, you've got a problem for life.
Donnie: Thanks for the interview. Write us soon, and ya'll come back now y'hear!

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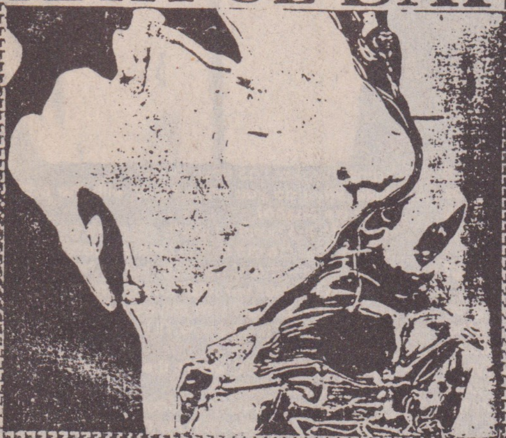

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5 MINUTE FASHION

An interview from some good friends of mine who have tried and have created a band and a scene where they live. I wish I was so active and sussed when I was 16. Energy and enthusiasm is what it's all about for me, and they've got it. Their name is Five Minute Fashion. Answers by Tim, questions by Beddis. Write to them.

MRR: You're so young. Do you find it harder being 16 in the scene? Does age matter to you? Is it important? Do you get any hassle because of it?

Tim: Yeah, the band members are all pretty young. The oldest is 18 and the youngest 15. Personally, I don't think age matters at all, just as long as your heart and mind are in the right place. I don't care how old or young people are; what difference does it make? Yeah, it is harder being a young band cause people tend not to take us seriously, as if just cause we're young we don't take our music seriously -- which is utter shit. We don't really get hassled because of it. People seem reluctant to pay us sometimes cause they think we won't mind. We get hassled off older punks because they seem to think we don't know what we're on about, which is rubbish cause I've been into punk as long as a lot of them.

MRR: Cornwall is not well known for punk rock. Is the world wrong? What's happening down there?

Tim: Too right: Cornwall isn't the punk capital of the world. There isn't much down here; lots of decent bands but no punk, HC ones. We seem to be the only ones apart from a band called Mildred Pierce who do Feederz and DOA songs which can't be bad. There's only two fanzines, if anyone's interested get in touch with me as I do one of the two. Touring bands don't play down here, but I'm slowly changing that as we've had a couple of decent bands playing recently. I think it's because it is so difficult to get to. It's not worthwhile for bands to play down here.

MRR: How do you feel when you're playing, singing? What do you think about?

Tim: When I'm singing I'm usually concentrating on not cocking up the songs, not bumping into other band members etc. I also try to think of interesting things to say between songs and also ways of making our stage act more interesting. I tend to jump around a lot, I always feel totally engrossed in the music. It always gives me loads of energy.

MRR: What makes a good live band, in your opinion?

Tim: The most important thing to me is that the band are enjoying themselves. If the band have fun, the audience usually do as well. A good front man is important too, something to watch, jumps around, introduces the songs well, etc. Always makes it fun. It's not really the case of playing the songs perfectly as long as the feeling is there.

MRR: What made you start a band? What do you get out of it, or hope to get out of it?

Tim: I started the band because I always wanted to be on stage. It's such good fun playing in a band and you get loads of pleasure out of making people happy with your music. Also all that money you get playing in a punk band and those groupies! Ah, maybe not, eh? I get pure enjoyment out of it and also the fact of getting a few important messages across. In the future I hope to get out of the band the same things as I do now, really.

MRR: What do you hope to do with the band, and your life ahead?

Tim: With the band I'd like to do more gigs, get out a demo. It will be out by the time you read this. Maybe some vinyl -- that'd be nice; just to have fun, really. We'll end it when we stop having fun, that's the whole point of the band for me anyway. As for my future life ahead, I don't really know. I'll take life as it comes; no concrete plans.

MRR: Your dreams, what's the worst one you'd hate to come true -- or has it?

Tim: My worst dream is becoming deaf, dumb and blind -- being trapped in my head. Not know what is real or dreams. I think that is worse than death. I haven't really had many dreams which I can remember I'd hate to come true. Thank fuck!

MRR: How would you like to change society, or are you happy with it?

Tim: No, I'm not particularly happy with society. There's lots of things I'd like to change. The main one is people's intolerance to others, especially racism. If people could live happily together, the world would be a far better place!

MRR: Anything to add or sell/plug?

Tim: What can I say except thanks a lot for the interview. We'll have a demo out by the time you read this, also t-shirts for about $8 but I'd prefer to swap for a t-shirt or LP. Write for details. All letters answered, so please get in touch. Write Tim/ Polstrong Cottage/Camborne, Cornwall/ TR14 OQA UK.

NEW BANDS

BAD KARMA

GEORGE WASHINGTON SMOKED POT AND OWNED SLAVES

Bad Karma — Why it's here, and why it's not going away. An interview by Paul J. Decolator

Doug Bizthum, guiding light behind the New Brunswick-based Bad Karma, has always been in conflict with the times. Doug's new musical vision is anything but a kinder, gentler one. Bad Karma is not some thrash band fueled by misdirected angst. No sir. Bad Karma know exactly what they hate and why. Furthermore, we're talking about a band whose sound is, well, just plain drunk; punch drunk, if you will. Bad Karma is the musical equivalent of getting into a fight with an Irishman on Saint Patty's day.

Re: Bad Karma don't suck.

Why the name Bad Karma? Well, think about it. If you grew up in Metuchen, NJ, hung out at bars where the jukebox selection ran the gamut from Hank Williams Jr. to the Hee-Haw theme and back again, and drowned you post-adolescent disgust with society by inhaling crank and developing a taste for Wild Turkey — hell, your outlook on life would suck too. A lesser man would have accepted his redneck surrounding and succumbed to wife-beating and alcoholism. But to Doug's credit he's taken his past life experiences and created Bad Karma — a punk, rock-a-billy, funk aggro 3-piece creation currently trying to make a name for themselves in New Jersey.

Bad Karma's first EP is entitled George Washington Smoked Pot and Owned Slaves. The title came to Doug one night at his favorite watering hole, the Court Tavern. Doug said it was a vision, the band said it was stupid and hence it was named.

Up to this point we have only talked about Doug. But Doug is only one-third of the circus. Ringleader perhaps, but what's a circus without clowns. Enter Tom DiEllo and Wally Bird. Doug's ultra fuck-you approach would be rendered if it wasn't for these two.

Tom DiEllo is an accomplished bassist who has slugged around the New Jersey music scene for as long as anyone cares to remember. His musical background is broad, his style refined, and his attitude laid back. He is the perfect long-haired foil to Doug chipped-tooth punk aesthetic.

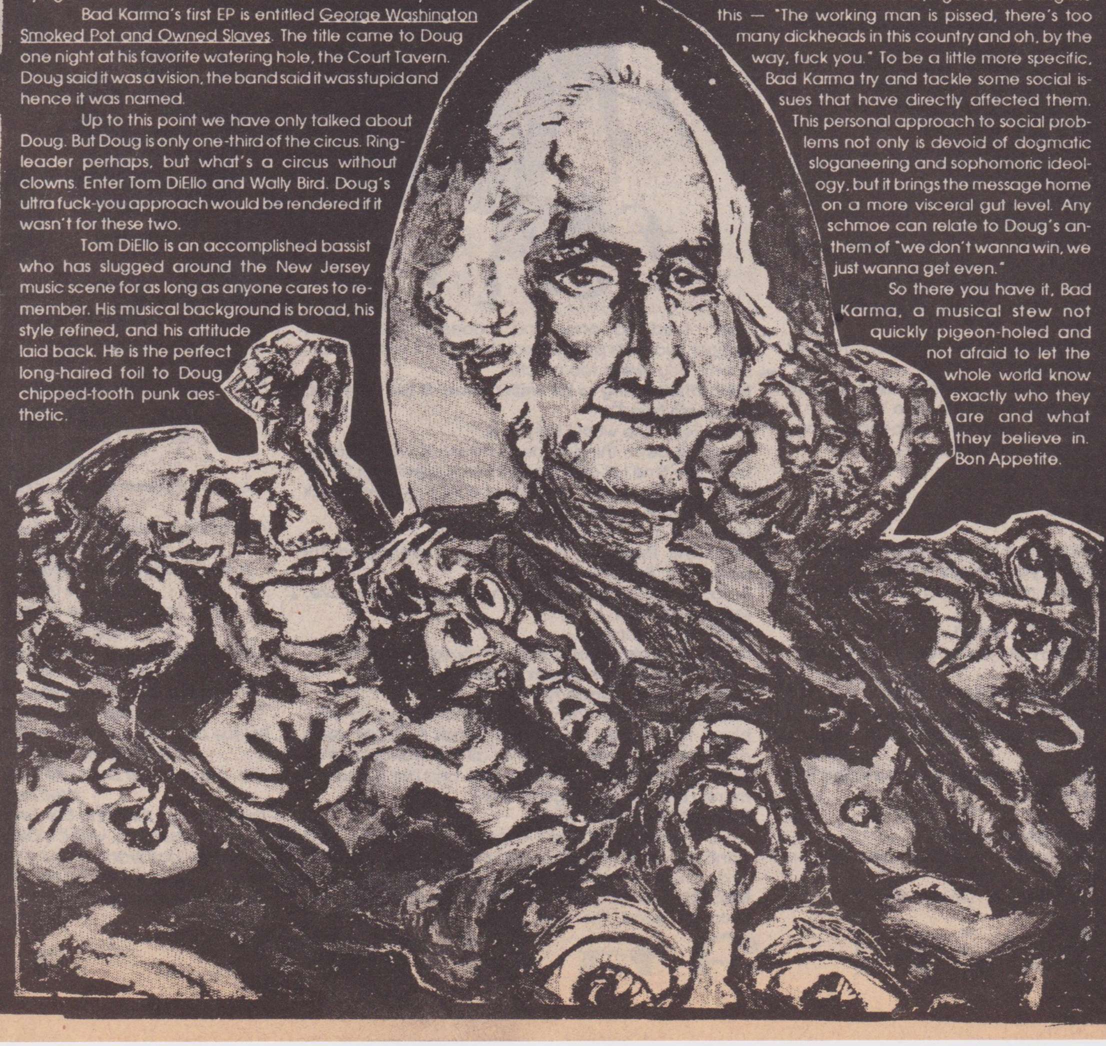
Drummer Walter "Wally" Bird, like Tom, is casual in demeanor. Older than your average Insted fan, Wally's musical background is influenced more by original rock and its various mutations in the late '60s and mid-'70s. Most impressive is the fact that Wally played with Bo Diddley. For the uninitiated, Bo Diddley was one of a handful of black guitarists in the '50s who some credit with inventing this shit called rock'n'roll. And you thought all he did was make Nike commercials.

Anyway, Tom and Wally give Bad Karma one of the tightest, rockinest rhythm sections around.

Then, of course, there is Doug. No slouch on the guitar, Doug's combined his hardcore roots (he used to be in NJ HC gods Pleased Youth) with the country background of his childhood, and the funk music of his teen years. To make his sound even more "unique" he stopped drinking for a whole week and bought a hundred watt Ampeg guitar amp, an amp designed along the same aural lines as, er, two cups and a piece of string. Just kidding. Add all this up, throw in a healthy dose of slide guitar and Doug's unmistakable southern-esque whine and you get Bad Karma.

As for a Bad Karma manifesto, it goes something like this — "The working man is pissed, there's too many dickheads in this country and oh, by the way, fuck you." To be a little more specific, Bad Karma try and tackle some social issues that have directly affected them. This personal approach to social problems not only is devoid of dogmatic sloganeering and sophomoric ideology, but it brings the message home on a more visceral gut level. Any schmoe can relate to Doug's anthem of "we don't wanna win, we just wanna get even."

So there you have it, Bad Karma, a musical stew not quickly pigeon-holed and not afraid to let the whole world know exactly who they are and what they believe in. Bon Appetite.



NEW BANDS

Over the past few months, Brisbane has seen a number of well-known bands lose members or split up. BAD RONALD were one of the more popular to recently disband but at least one good thing came out of this split: BLOWHARD. Formed from members of many past Brisbane bands ranging from jazz and ska to thrash rock style, these guys have managed to mix brass and guitar and somehow made it work. They played their first gig in late October which went really well and showed heaps of potential for BLOWHARD in the future. The band consists of Rollo -vocals (ex Bad Ronald, N.T.T.), Phil - guitar (ex Johnny Boneless), Scotty - bass (ex Bad Ronald), Fred - drums (ex Public Execution, New Improved Testament), Wayne - trombone (Rude Rabbits, Fun Addicts) and Chris - trumpet (Mainstream).

MRR: How would you describe BLOWHARDS' music?
(silence!)
Fred: Heavy new wave funk punk with jazz overtones and a heavy metal sort of gleam!
Rollo: A cross between Painters And Dockers and Dead Kennedys - hardcore Dockers, with Radio Birdman...
Scotty: Coz it's got that (shows off on guitar) rock 'n' roll sort of sound.
MRR: How did the band end up with a brass section, whose idea was that?
Scotty: We were always going to get brass in Bad Ronald but no one ever got around to organising it.
Rollo: I rang Wayne once but he was still busy with another band so when he called to say his band had broken up we said 'yeah, come in'.
CHRIS: I've always wanted to play with this type of band, as I've been telling Fred for years, but he never listened to me! (Mainstream were a jazz band)
MRR: Why the name BLOWHARD?
Rollo: 'Cause we didn't like the Beermonsters, well I didn't and Scotty had something like...
Scotty: The Fishnet Stocking Rockers from Hell!
Fred: I reckoned The Slimey Cunts or Gross Fuckwits, but no one else wanted it!
Rollo: So in a last ditch effort while writing out the flyer we had to think of a name.
Fred: And we don't like those minimalist bloody prefixes that you get before names - like 'the'.
Rollo: Because of the trumpets as well, because they blow hard - and it's not sexist (laughter)
Fred: Not yet anyway.
MRR: Are you sexist?
Rollo: No, I just like sex!
Fred: Just sexy!
Rollo: Yeah, just sexy. (We'll have to send a photo!)
MRR: How do you think your first gig went?
Fred: Great, we really maxed them out, we kicked ass!
Rollo: Trashed this city! (laughter)
Fred: At least we didn't do Kiss covers, that's what I reckon!
Rollo: Ah, but who knows the Kiss covers?!
Fred: I do. I used to be a Kiss fan when I was young and impressionable and still at school.
Rollo: Delete that.
MRR: Was the crowd response as you expected it?
Rollo: Probably better.
Scotty: Yeah!
MRR: Any immediate future plans?
Fred: They want to jam with the world famous Brothers of Feedback, don't ya?
Rollo: An EP by February would be our most immediate plan.
Fred: Apart from that just world domination - that's about it really.
Rollo: We want to be accepted by the Free Mason Society.
Fred: I've got a dog we can put horns on and it'll look like a goat!
MRR: Will the band be placing an emphasis on live or studio work?
Rollo: Live band, yeah!
Scotty: And parties!
Fred: Depending on how much beer we drink at the time. I think we'll have to call our first album 'Beermonsters' now!
MRR: Are you aiming mainly at playing originals, or will you keep most of the covers that you played last week?
Scotty: Originals for gigs, and at parties heaps of covers!
Rollo: I don't know, it depends. We could end up sounding really professional and do covers and make a lot of money... I dunno!

Fred: I tried that once and it doesn't work. I even bought two shirts professional shirts, but it didn't help!
Scotty: You sweat too much!
MRR: Who's going to be writing most of the originals, the whole band?
Rollo: Yeah, the whole band will.
Fred: I've been thinking desperately of writing songs but every time I sit down and think of something I cant think! It's either a lack of drugs or a lack of beer or lack of brain - one of the three.
Scotty: Or a combination of the three.
MRR: Will there be many songs covering social issues like 'Pastercamp'?
Rollo: Whatever issues are on our mind - sex, love, sexism, loveism..
Fred: ...Blowhardism...
Rollo: ..Policeism, corruptionism, building damism!
MRR: What's it like being in a band in Brisbane?
Wayne: (rude raspberry noises)
Fred: It's good if you've got good friends in your band. I've played in Brisbane bands for eight years and I've had a good time in all the bands that've been in. I mean, I'm still in Brisbane and I've still got no money but I've had a good time!
Rollo: Oh, it's alright, yeah.
Fred: I reckon Brisbane's a good place to be in a band because it's hard to do and if something's hard to do and you can do it well, then fuck them all!
MRR: What do you think of Brisbane audiences?
Rollo: Oh good...friendly.
MRR: Much violence?
Rollo: No, well the Ronalds never had much trouble.
Scotty: Just some skinheads.
Wayne: Rude Rabbits had a lot of violence (Rude Rabbits were a ska band)
Rollo: Yeah, skinheads mainly, boys will be boys.
MRR: Once you're set up will you consider touring?
Fred: Yeah, well I'd like to play Nambour! (laughter) Maybe we could do the Spring Parade at Wynum as well. (more laughter and sarcastic ravings about Queensland country redneck areas)
MRR: What about interstate?
Rollo: Only on weekends...
Scotty: ..if we can get time off work.
MRR: Anything else that you'd like to say?
Fred: Brothers of Feedback are the best three piece band in Brisbane and that's the truth!

Tree Poem

As the world turns another day, My green world it fades away,
And if another forest when it slowly dies, I'll just breath yellow air to choke my cries.
A thousand years of secrets fall, As the chainsaw grinds it'a deadly maul.
To house and warm the mass, I feel Another forest is just another deal.
The magic secrets, a priceless treasure, Destroyed by man at his own leisure.
Is there no tree too precious to lop? No, it's global murder - someone get a cop.
But the cops will only take you away Cause you can't stop progress on the new freeway.
Oh, I've seen the beautiful trees And felt the freshest breeze,
The birds that flew and chirped so loud to have this in Australia, well it makes me proud.
But some jock wants to cut it down And make some money taking his wood to town,
They're killing everything I adore, Oh forest rape, how I deplore.

NEW BANDS

INTEGRITY

Biography by John Piche of No Exit zine.

Integrity is not a new name to anyone within the Cleveland Straight-Edge scene. In fact, INTEGRITY seems to be the foremost Cleveland Straight-Edge band. INTEGRITY is made up of DIE HARD's old singer as well as DIE HARD's drummer and bass player (who plays guitar in INTEGRITY), and rounding out the line-up, the bass player from CONFRONT, now free to pursue this band full time since they called it quits. Needless to say, this group of seasoned musicians cranks out some of the hardest and most powerful Straight-Edge hardcore EVER!

The band's songs lyrically deal with vegetarianism and the needless slaughter of animals, as well as sticking with any commitment you make for your entire life. Musically the band has tried to achieve a higher level of hardcore, trying to break free of all generalities that are so common in other Straight-Edge bands. INTEGRITY has not jumped on any bandwagon and their musical commitment shows their dedication to the movement.

INTEGRITY's influences include such greats as Judge, Cro-Mags, Underdog, Straight Ahead, Side by Side, Project X, Gorilla Biscuits, Negative Approach, Suicidal Tendencies.

INTEGRITY has fused all these bands into a potent and effective new and fresh breed of Straight-Edge music.

INTEGRITY is the cutting edge and the future of Straight-Edge!

Cubble Fresh - drums/Tom Front - bass/The A-Double - guitar/John Integ - voice.

VOLKSWHALE was interviewed by Wanda S. Duck for her cassettezine on the night of December 23, 1989. The following is what transpired that fateful night in Akron, OH.

MRR: Volkswhale?! What an interesting name! But we'll find out what's behind the name in a minute. First, I'd like you to meet our guests. Over here we have...

DS: My name is Disco Sitizen.

MRR: And over here we have...

NC: I would be Necco Crapshift.

Wanda: Necco...what...shift.

NC: Crap...shift.

MRR: Oh, I thought that's what you said. Well, gentlemen, tell me, what does Volkswhale mean?

DS: Volkswhale...what does it mean...

NC: Well Disco, I think that's your bag.

DS: I think that it sort of explains itself. When you look at it, on one hand you have Volks and then you have Whale. And then you put them together and you have Volkswhale.

MRR: Sort of a German aquatic mammal that swims?

DS: Sort of something like that or if you could imagine one of those tiny little Volkswagen bugs feeding its children on milk.

MRR: I think I can imagine it.

DS: You know, breast-feeding its offspring. You see what I'm saying.

MRR: I see. Well, how does this relate to the quality of the music?

NC: It makes it incredibly interesting to listen to and most people find it even awe-inspiring when they hear it, they often fall down in praise and thank god they heard it.

DS: Sometimes they send quantities of cash to us.

NC: Uh huh.

MRR: And then you send them...

NC: Religious tapes concerning Volkswhale and its teachings.

MRR: It's a religion?

DS: Something of that sort.

MRR: Something of that sort, huh...

NC: Actually, Volks, in German, means people's and whale is...well, it's just whale, so we are the People's Whale!

MRR: I see! That's fascinating! Can you tell me, how did you two meet?

NC: I punched him in the mouth back in seventh grade and he couldn't eat for a week.

DS: I don't think it was that way at all.

NC: And then you fainted during that race.

DS: If I remember correctly, it had something to do with you running for the track team in junior high school in a dress shirt of all things. At that point, you were sort of a butt of many people's jokes and...

NC: My, Disco, you really brought back some memories. I can remember some loony times with that dress shirt and people thought it was just kooky.

MRR: Well, does this dress shirt come into your music as a recurring theme?

DS: I think so.

NC: I still own it, in fact, and it still fits because my mother always bought very large clothes, so she knew I could live, grow and die in them.

DS: I guess Volkswhale music is the music of dress shirts...somewhat.

NC: Yeah! Good point.

MRR: Tell me, how has your career been going? Have you received a lot of attention from the public?

DS: None really.

MRR: Weren't you going to tour to Panama?

NC: I think that those people could be really helped by our music.

DS: It's brought together nations in the past and it can do it again.

NC: Exactly, I'm convinced.

MRR: So, what you're suggesting is a global transmission of Volkswhale to solve the major social problems of our time.

DS: We could.

MRR: So, why the lack of recognition?

NC: I don't know. It doesn't make any sense to me.

MRR: You have a demo already released, correct?

DS: Yes, and I thought it was pretty good, too. The review in Factsheet Five was pretty good.

MRR: But, now you have some new stuff, right?

NC: Yeah, one hot tune is called "Haircut".

MRR: How did you come up with an idea like that?

NC: I saw a comb and asked myself, "we use these every day and without a good haircut, it would be useless." We might as well go around like barbarians ...without a good haircut...a good haircut...it's important...uh...yeah.

MRR: Well, that about says it all. Tell me now, who are your musical influences?

NC: Nobody.

DS: No One. Right. We try to avoid music and I think that becomes apparent listening to our music.

NC: I hate all music.

MRR: Absolutely amazing. You gentlemen are incredible. Thank you.

VOLKSWHALE formed around May of 1986 or so. While kicking around for a couple of years without a name or a purpose, they recently gathered their strength and put out their debut cassette in May of 1989. Not hesitating for a moment, this two person band has recorded their first 7" ep in December 1989 and will be releasing it in February or March of 1990. The original demo is available for $2 and hand screened t shirts are available for $5 ppd. The music defies classification, so check them out on several comp tapes soon to be released and get the demo. The seven inch should be out by now, so check classifieds or reviews to see what's up. You can order demos or t-shirts from P.O. Box 2143/ Stow, OH 44224. And you can get the eps in care of Darrell Ulm/ 10432 Armstrong St./ Fairfax, VA 22030.

MOSH POTATOES

Mosh Potatoes is a band hailing from the thriving metropolis of Harrisburg, PA. Mosh Potatoes is not to be confused with Moshed Potatoes,The Mosh Potatoes or The Moshed Potatoes. This hardcore outfit consists of: Damian Albano playing the funky,slap-happy bass; Dave Barr on the pulsating, pounding drums; Pete Netznik taming his growling crunch-happy guitar and Tom Pearson's eruption of ear-pleasing vocals. The following interview was conducted on Thanksgiving day 1989, by Garret Rothman, in the confines of throat man Tom Pearson's abode.

MRR: Give a brief history of Mosh Potatoes.

Tom: We started in January of 1988, and after a few member changes and playing some parties, we played our first show in August of that year, and since they have played around a few times with such bands as Shudder To Think, SNFU, Scream, American Standard, S.V.O.E., Shades Apart and The Donz.

MRR: Does Mosh Potatoes have any material released?

Pete: With the money we made from a show we put on with Shudder To Think, we recorded our first demo last year, Leave It To Your Imagination. It was received pretty well.

Tom:We also recorded a live tape from a recent show, which can be obtained from us by sending a blank 90-minute tape or $3.

MRR: Have you encountered any problems along the way?

Pete: One problem we have is with our name. People look at our name and automatically label us as a joke band. We have a lot of fun when we play, but we take our music pretty seriously.

MRR: Do you think it's easier being in a band in which everyone is friends?

Pete: Definitely. We all hang out together, and all of us get along really well.

Tom: I think being friends makes it easier because if one of us screws up, the other members have no qualms about telling him.

Dave: Or we just spit in his hair.

MRR: What are some of your songs about?

Tom: We have a song calle "Someday," which is about striving to be your best. A lot of our songs deal with girls, because we can't get any, not the basic rock star girl songs. Our lyrics range from a song about Nintendo Wrestling to nuclear war.

Dave: We have a song about the comic book character Iceman.

MRR:What do you think of your local scene?

Damian: We try to help out other local bands as much as possible by getting them shows. We're just basically friendly to everyone, but it seems like some bands in the area have ego problems.

MRR:What do you like to do outside of the band?

Pete: I'm in a non-hardcore band called Liquid Fascination. I like to hang out with my girlfriend. I also go to college.

Tom: I like to hang out with my friends, play Nintendo and D&D. I go to college and Damian and I are in another band called Sasquatch.

Dave: I go to college and skate.

Damian: I work full-time and skate.

MRR: Is Mosh Potatoes a straight edge band, and if not are members straight?

Tom: I'm the only straight member of the band. But as to the whole straight edge thing, I personally think it has become a trend. I mean I've been straight for 4 years now and I've seen it come and go. I don't like the militant stance many people take.

MRR: What type of music and bands, if any influence you?

Damian: It's hard to say what our main influences are because we take bits and pieces from everything we hear. I like the SubPop bands, and King Face a lot.

Tom: I like the Descendents, Bad Brains and SNFU a lot, but none of them affect what I write about.

Pete: I listen to the Grateful Dead and Simon and Garfunkel.

Dave: I really am into the Ramones.

MRR: What are the bands future aspirations?

Tom: We're going into the studio tomorrow to record for what we hope will turn out to be a record soon (*Interviewers note: the recording is completed, and the tape fucking rocks*). We're looking to be picked up by a label, so any labels out there who are looking for a new and innovative band write us and we'll send you a copy.

MRR: Any Closing comments?

Tom: Any bands looking to play in the Harrisburg area of PA should contact me. There's a really great club which is always looking for bands to play. Thanks to Garret for the interview, and thanks to all our friends who have supported us along the way.

Dave: If you see six people running around with sixes on their shirts, don't be alarmed.

Pete: Minnesota Vikings fans please write.

Damian: Anyone who is interested in speaking to us is more than welcome to write us.

Mosh Potatoes can be contacted at: 3808 Chestnut Street/ Camp Hill, PA 17011

A MEDIA MASSACRE

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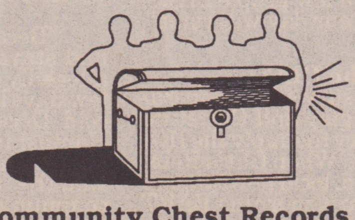

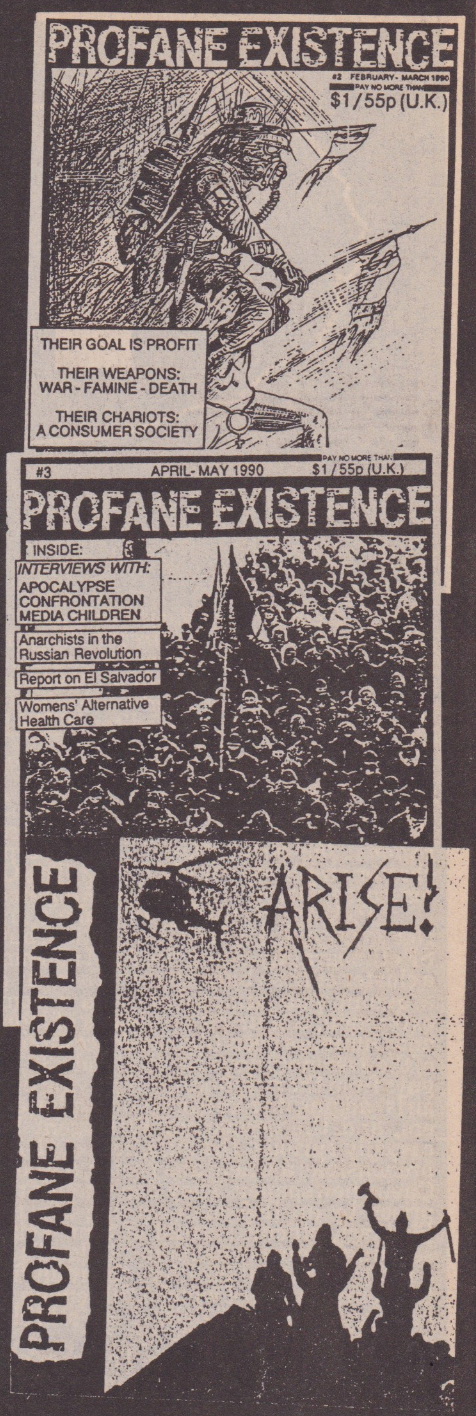

A bi-monthly publication of the Profane Existence Collective. Up to date news, articles, interviews, opinions from the anarcho-punk / hardcore community. "essential and probably one of the best publications in North America" - Lance Hahn (MRR #84). Profane Existence #4 will be out by the time you read this and will be 40 pages with a special look into the Polish anarchist and punk communities. Issues #2 and #3 are also still available. Prices are as follows:

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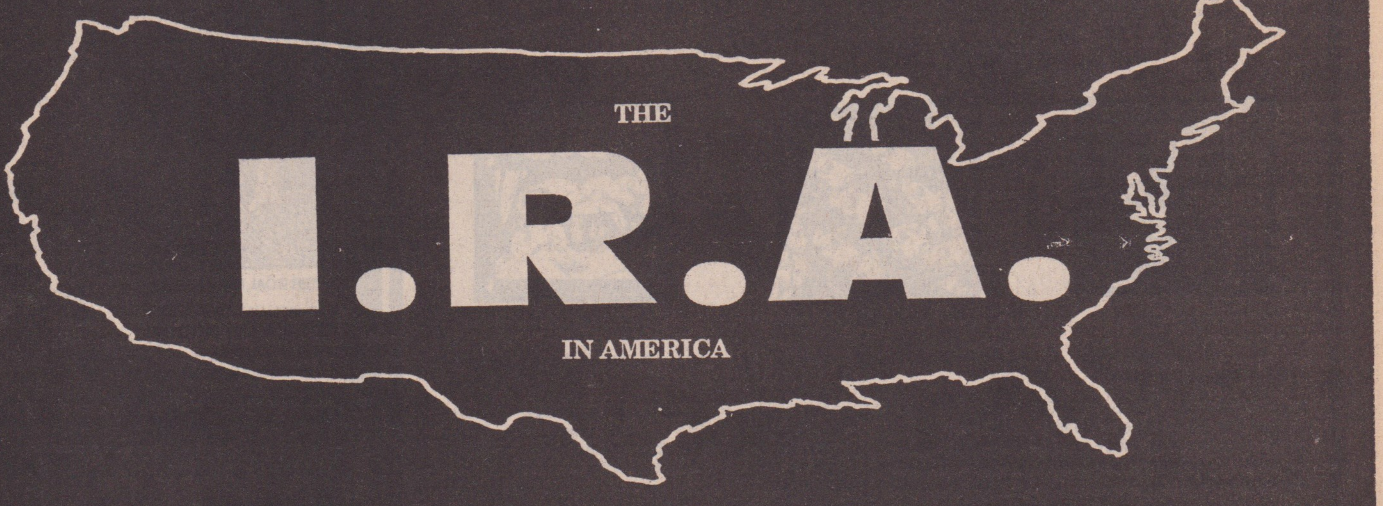

THE I.R.A. IN AMERICA

MITZY CARLOUGH

In Ireland over the centuries, we have tried every possible formula: direct rule, indirect rule, genocide, apartheid, puppet parliaments, real parliaments, martial law, civil law, colonisation, land reform, partition. Nothing has worked. The only solution we have not tried is absolute and unconditional withdrawl." —Paul Johnson, editor of The Spectator and former advisor of Maggie Thatcher.

"Your mother's been killed by the Armee-e, Doo da, doo da".....singing.....static.....*"Return fire...aim pistol lower regions...Roger, Wilco, Out."*....static....shots fired....*"Yoo-hoo! Well done! Keep it up"*....static...*"I said shoot for the lower regions...the balls...Over."* —Intercepted British Army radio chatter on Bloody Sunday, 1972. The Officer responsible for the massacre, Derek Wilford, was knighted by the Queen.

Pick any Saturday and take a drive down Geary Avenue. Not your typical tourist destination, but still an interesting bit of SF ethnography. Amid the ATM machines and Thai restaraunts, a cluster of Irish bars appear. To many people these bars provide a quaint pub atmosphere and a romantic fantasy of ethnic extraction, conjuring up visions of leprechauns, four leaf clover and Guinness beer. (James Joyce is optional.) Meanwhile, inside of the ever-notorious bar, Ireland's 32, you can find a few Chinese guys from the neighborhood playing pool, some acid-wash denim girls cadging drinks from paint-splattered emmigrant day-laborers, and the occasional FBI agent buying the news. To the casually curious, the signifiers of "Irishness" inside are incomprehensible: a Cheiftans poster, a wooden harp, a few copies of a Gaelic newspaper. They don't notice that the harp was made in prison by an IRA man serving life, that the newspaper is An Phoblact, official journal of Sinn Fein and the IRA. Even the seemingly innocuous name "Ireland's 32" is a coded reference to a radical political position: the reunification of Ireland's thirty-two counties, six of which still remain in British hands. But the guns and bombs of Belfast are still distant from the convivial atmosphere of Ireland's 32.

In fact, since Maggie Thatcher's press ban on the IRA and Sinn Fein, news of the ongoing strife has all but disappeared for Americans. Although members of Sinn Fein (Gaelic for "ourselves alone"), the socialist political wing of the IRA, sit in British Parliament, they cannot appear on television or radio. This unique British censorship keeps the IRA's side of the story pretty quiet. Despite this year's documented security force murders of Catholics, an IRA bomb which wiped out a British Army Regimental Band and the release of the falsely convicted Guildford Four, the Irish war seems distant and strangely abstract. But everytime an IRA bomb explodes in Belfast, a few people in San Francisco say "Tiocfaidh `ar la`", Gaelic for "our day will come", and clink their glasses.

Gee, how do I get a job with the IRA?

On July 12, 1989, the FBI, after a long surveillance operation, arrested Richard Johnson, Martin Quigley and Christine Reid for their parts in a "missle plot" conspiracy to supply the IRA with a sophisticated missile guidance system. When Chris Reid, a 25-year-old San Francisco girl, was arrested, local newspapers had a field day. It was stimulating fare for early morning BART reading—sort of your local-girl-goes-bad scenario. Not only her age and non-Irish heritage, but the uncovering of "terrorist" activity in the US by a "nice girl," led to some very unsettling questions: An IRA operative under-cover in the Silicon Valley? High-tech terrorists infiltrating the US? A connection between Irish Northern Aid and the violent tactics of the IRA? Maybe. Although this case by no means set a precedent for US involvement in the IRA's war against British Crown forces, it was the first time so audacious a conspiracy had become public.

The FBI had been involved in a elaborate cat-and-mouse game with Richard Johnson for a long time, sometimes even providing the cheese. Johnson was under surveillance since 1979, after he was spotted with known IRA men in Belfast. But he only became a primary suspect in 1982 after anti-terrorism squads traced a shipment of electronic bomb detonation circuits back to him. With training in radar and job access to electronic countermeasures, Johnson was an ideal IRA recruit. Well after he had come under FBI investigation, he was given a government security rating of 'top secret' at Mitre Corporation, allowing him access to classified and sensitive material, almost as if the authorities hoped he would incriminate himself.

Reid's part in the "missle plot" was smaller. Described by a co-conspirator as a "reliable courier who can be trusted to deliver parts and correspondence", she had quite a few known IRA contacts. An alleged IRA agent, Martin Quigley, directed Chris Reid "a couple of years ago....into a field more into the regular line, like." That field was aerospace defense and after asking Johnson's advice, she unsucessfully tried to get a job at a major Silicon Valley firm. Reid was a member of the Ulster Gaelic Club in San Francisco, and contrary to FBI claims, not a member of the Irish Republican Socialist Party (the political wing of the INLA, a sectarian terrorist group which makes the IRA look moderate).

And this is what spy-movies are made of....

The case broke when Johnson was looking out of the window of his office at the Mitre Corporation in Massachusetts. When he saw a guy tampering with his car window, he went down to investigate. The man was an FBI agent, caught in the act replacing a defective bug in Johnson's car. Once discovered, the FBI simultaneously arrested Marin Quigley in Pennsylvania and Christine Reid in California. Ironically, only because of Johnson's suspicion that his car stereo was being stolen, was the FBI "missle plot" investigation exposed prematurely. It was an unfortunate break for the FBI. Normally, security forces would have traced the missles back to Ireland and tried to establish identites of any IRA contacts, the primary goal in "counter-terrorist" operations. From the eight year long investigation, it's clear that the FBI had a bigger goal. They certainly weren't intending to make premature arrests without full evidence, nor to have an incomplete case become public.

When the IRA comes to dinner, you better make some really good potatoes

Because he had a feeling he was being watched, Johnson had stayed out of touch with the IRA for a while. Chris Reid allegedly called from San Francisco to put him back in contact. A few days later, Johnson walked out of his house into the freezing cold December night. At a supermarket pay phone in New Hampshire, Johnson reestablished contact with the IRA. He spoke to an alleged IRA technical expert, Martin Quigley, who said the "problem I have with you at the moment is how we can communicate with you..." Because, contrary to telephone propaganda, it's not so easy to reach out and touch someone if you're with the IRA. Quigley was invited for the weekend to Johnson's parent's home, where instead of popcorn and videos, they would "get to see some real hardware rather than just talk about it". "Nice place", said Quigley and pointed out a Radio Shack cata-

logue. Johnson laughed, "I don't know where we would be without Radio Shack....." A month later, he and Quigley sat in a car in a McDonald's parking lot in West Wellington, Connecticut. Both the FBI and Ronald McDonald were witness to a discussion about plotting trajectories and jamming equipment used by the British Army. Quigley said, "No matter what proximity system you come up with...you know yourself... that what they have built into all those choppers, [is] like some of the best, best stuff available..." They covered a whole emporium of military technology: lasers, radar detonated bombs, rocket fuel, computer generated missile guidance systems and how to set up companies to procure equipment. Johnson said the IRA should get some Stinger missles because they "turned around the war in Afghanistan". "The problem", he said, "is just getting the motors....That's what I was trying to use the girl for like...There's a lot of other applications...It's not just even for an air target....anti-tank, building, or, or whatever it is."

The IRA apparently took Johnson's advice about Stinger missles to heart. On January 13, 1990, yet another four IRA suspects were arrested in Florida for attempting to purchase heat-seeking anti-aircraft missles. These Stinger missles, along with the system that Johnson was designing, would have been used to shoot down British surveillance helicopters, which patrol the Irish border and nationalist urban areas. A couple of years ago, the IRA shot down just such a British helicopter in Crossmaglen using nothing but heavy-caliber machine guns, a very difficult feat. The IRA unit responsible for bringing down the helicopter videotaped the entire operation, including the preparation and the explosion of the chopper. Although this is unconfirmed, the IRA allegedly sent the tape to the British Army, as a proof that the IRA was capable of counteracting any technology the British could muster.

Peace is not an option

Until recently, the IRA's ability to fight an equal war against Britian was hampered by guns-and-grenades technology. But the assumption that the IRA is fighting a "petrol bomb war" no longer holds. The Provisional Irish Republican Army, oldest (and some say most effective) "terrorist" organization in the world, is getting better. Called "PIRA" by security forces, "Provos" by supporters and the "RA" in West Belfast, the IRA are now probably capable of developing their own missile guided defenses. During the conversation monitored by the FBI, the alleged IRA agent Quigley, mentioned a new IRA system 'to counteract kinda low-flying helicopters'." Quite simply, nobody knew they could do that. No one realized just how sophisticated the IRA is—that they were so deep into "counter/counter" technology to circumvent British defense systems and that they could operate a viable pro-IRA network of US funds and expertise .

From crude petrol bombs, the IRA has expanded to an array of sophisticated weaponry. Through trial and error and the assistance of people like Johnson, the IRA has learned how to build more sophisticated bombs, with remote detonation and fail-safe triggering mechanisms. They've acquired rocket launchers, heavy caliber machine guns and counter surveillance equipment. They've even discovered how to make bombs out of fertilizer. The British government has responded in kind, developing more and more complex counterintelligence and anti-terrorist programmes. With the aid of US satellites, phone calls in Ireland are now monitored by British intellegence listening centers. Although the main target of phone tapping is the IRA, most randomly intercepted calls are non-political. And ironically, old wind-up phones in post offices cannot be intercepted from space. So while British Intellegnce agents monitor Irish farmers talking about fertilizers, IRA guys are hanging around in rural post offices waiting to use the antiquated telephone technology of the Irish countryside.

The British, in desperation, have enlisted the aid of international "counterterrorist networks", and even other terrorists. Last year, it was revealed that lists of over 600 alleged IRA suspects had been passed on by police to loyalist terrorists. Although Catholics had suspected security force/loyalist collusion, this was the first actual documentation. It also came to light that the UDA, a right-wing loyalist group, might have received weapons from South Africa. In 1988, Britian's "shoot-to-kill" policy was brought to public attention when Amnesty International issued a damning report on the assassination of three unarmed IRA suspects in Gibraltar. While over 30,000 British soldiers patrol the streets of Northern Ireland, the Catholics/Nationalists, unlike the Protestants, struggle with an unemployment rate of 2/3, sub-standard housing and health care, internment without trial and documented torture of nationalist prisoners. Within this context, the IRA low-intensity war is not a bloodsport but another political strategy to end British rule in Ireland.

In America, the IRA is the central fact about the Irish political situation. And by implication all groups calling for the end of British rule in Ireland are classed as IRA supporters. NorAid, as the main representative of Irish nationalism in the United States, has been subjected to investigation, harassment and bad press for its indirect support of the IRA. In addition to protests, lobbying, and educational efforts, NorAid provides monetary support to the families of imprisoned IRA men through the Prisoner's Dependents Fund. But the CIA, among others, claims that it funds 3% of IRA munitions. And while not all NorAid members even support the IRA, humanitarian aid to Northern Ireland *has* allowed the war to continue.

NorAid's inability to legitimize the Irish war in the eyes of the American public is due, in part, to its reputation as IRA gunrunners, a reputation they have neither rejected nor embraced. The unspoken, jostle with the elbow, "our valiant boys in Belfast" approach has left NorAid wrapped in a cloak of conspiracy and hampered them as far as political activism goes. While NorAid has never publically voiced support for the IRA, neither has it denied support. But then again, no one can say, "we support justified terrorism", without provoking the curiosity of the FBI, CIA or more militant opponents.

At the Ireland's 32 NorAid meeting, everyone is a bit jumpy. Last month's arrest of three Irish ex-POWs on a U.S. speaking tour was taken as yet another sign of the clampdown on Irish nationalism, both in the US and Britian. The Acting Chairman of NorAid says "Be careful of what you say over the phone.... We've been monitored in the past and we're probably being monitored now." They have reason to be worried; Chris Reid was a friend. And though NorAid is very concerned about the "missle plot" case, any involvement could jeopardise Chris Reid's defense. So NorAid will watch and wait as Reid, Johnson and Quigley come to trail in March in Boston on federal charges of "conspiracy to destroy the property of a foreign government and possible violation of the Neutrality Act and the Arms Export Control Act." Meanwhile, this low-intensity guerilla war against British occupation is being fought both here and there. But in Ireland's 32, nobody is talking.

For more information about the situation in Ireland, please write to your local Irish Northern Aid Office or write to the San Francisco Branch: Irish Northern Aid/ P.O. Box 722 1032 Irving St/ San Francisco, CA 94122 or Mitzy Carlough c/o Students for a United Ireland/ 414 49th St/ Oakland, CA 94609

Political Prisoners in the U.S.

Not all IRA men are sitting in British jails. Some are right here at home. Joe Doherty, an Irish POW, is now serving his seventh year in a New York jail. And as of yet he has not been conviced—nor even tried—for any crime in the US. He has fought and defeated every attempt to have him extradited back to England, where he faces life in prison or sectarian assination.

Doherty was accused of shooting a British soldier, but escaped from prison before his trial was finished. In the spirit of "the huddled masses, yearning to breathe free", he fled to the US, only to be arrested by the FBI. Seven years and seven legal victories later, the Justice Department, Attorney General and Circuit courts are having a hell of a time figuring out what to do with Doherty. The British Goverment wants him back, but American law bars extradition for political crimes. And Doherty argues that he was fighting a legitimate war against an occupying force.

So far, things have gone in Doherty's favor. Despite a factional dispute in the Justice Department over Doherty's case, and public embarassment in Washington over their inability to exercise policy against international "terrorism", Doherty seems to be winning fair and square. Even the AFL-CIO is now supporting Doherty's request to petition for political asylum. If he were sucessful in his legal battle, this case would set a precedent for political refuge for IRA members and possibly change the definition of "terrorism".

Currently, there is a bill before the Congress, Resolution 62, which would grant Joe Doherty a hearing on his claim for asylum and bail. If you are concerned about constitutional rights and judicial fairness, please write to your congress people and senators. For more information, please write to: California Committee for Joe Doherty/ 6518 W. Olympic Blvd., #1/ Los Angeles, California 90048

FBI Reform Effort

Irish Northern Aid and other pro-IRA groups have long been monitored by the FBI, sometimes illegally. The National Committee against Repressive Legislation has reported several cases which show what the FBI does to "threaten the exercise of First Amendment rights."

One of these cases is the FBI's library awareness program, which enlists New York librarians to report on "suspicious" users of library material. When the librarians protested, the FBI ran background checks to "learn if they were backed by Soviet intellegence services", according to NCARL. NCARL is campagning for Bill HR 50 which would limit FBI investigations to criminal activity. Urge your congressional representative to sponson the bill! Write to NCARL for more information: NCARL/ 236 Massachusetts Ave NE #406/ Washington, DC 20002.

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Who's working like a dog here? From left to right: Your's faithfully,+ Barney + Gary (Problem Children) and Bruce + Juan of the Detonators. Aalborg Denmark, April 27th 1989 (shit van!)

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SUBTERRANEAN

CRUCIAL RESPONSE! RECORDS

Hello, here's Peter from Crucial Response Records! This article is meant to give you some more inside views on our label policy and the people we work and deal with. At the same time, it is also a good possibility to give you some useful addresses of a bunch of cool people who we like and who are worthy to support. And last but not least, it's maybe a kick in the ass for some people to try and start something on their own, may it be a label, a 'zine, a band or what the fuck ever! Use your creativity!!!

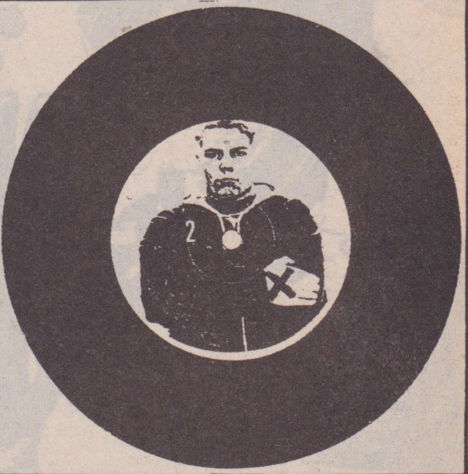
Well, Crucial Response Records is mainly run by Andreas, Georg, Marc (who is doing most of the artwork and layout type o' stuff...) and me. The label is definately based on the Straight Edge which, for us, means a lot more than just the Don't Drink, Don't Smoke, Don't Fuck thing! It's about ruling your life by yourself without getting influenced by substances and actions which take over your thinking and posesses you in one way or another. As a result of that, it is natural for us to be political aware and active (by boycotting certain companies, writing articles in 'zines and talking/discussing with people - not much!? - maybe it's a start!) and I guess you can label us pretty much left wing. Those principles can be found in our label politics as well. We try to sell our records as cheap as possible and are always open for opinions on the label or on any other subject. We do respect other peoples attitudes as long as they respect ours (and as long as no one gets hurt by those attitudes). Live and let live! Different ideas based on a unity ideal!

All the people from Crucial Response Records try to stay away from the typical punk rock image and try to create an alternative to the alternative (which punk was supposed to be...!). Anyways, here's a list of people who are somehow active in our scene: Andreas (a member of Crucial Response Records) is doing a Straight Edge 'zine called Vengeance! No. 1 is out now and has cool opinions and in-depth interviews with Infest and Only The Strong along with the (hopefully not too) usual stuff such as reviews and news. No. II is heavily in work and should be out while you read this.

"My goals of doing the 'zine is to give people hints and kicks to think about things I find necessary! It is meant to be an open forum of different personal and political thoughts, heavily based on the Straight Edge attitude. I hope to get reactions, whether they're positive or negative - but as long as people react, it means that they're neither dead nor satisified, as satisfaction with oneself is one of the worst diseases of mankind. I'm always willing to trade my 'zine and still look for helpful distributors. No. 1 costs 50¢ + postage or a nice letter!..." Vengeance/ c/o Andreas Grüter/ Parsevalstr. 67/ 4330 Mülheim/ Huhr/ West Germany.

Another great Straight Edge 'zine comes from our bro' Marc! Crossblock! No. II is out now and features Gorilla Biscuits, X-Wollhead and a lot of other stuff, while No. III is heavily in work! Get it from: Crossblock/ c/o Marc Herbertz/ Lintorfer Str. 49/ 4030 Ratingen 1/ West Germany.

One of my fave European bands and definately one of the most intelligent ones around is Profound from Holland. They're



really tight and powerful and since they added a second guitarist, they shred aven more! Two members of Profound also play in Seein' Red, a very good and very political band - check 'em out! All of the members are old scenesters and active with different things such as bands, 'zines, artwork etc...! Contact them to find things out for yourself through: Profound/ c/o Michiel Bakker/ I.B.B. Laan 21/2 / 3582 VD Utrecht/ Holland.

Speaking of bands.... in Andreas' and Georg's hometown we have the almighty Seven Inch Boots! Their first demo got very good reviews, they've got good lyrics and live they just blow you away! Music-wise they're a hot mixture of Half Off, Hard Stance, and Killing Time. Their demo is gone by now but their debut 7" will be available soon! Write to: Seven Inch Boots/ c/o Morten Gass/ Kuhlendahl 68 b/ 4330 Mülheim/ Ruhr/ West Germany.

Crucial Response Records as well as the 'zines and the other stuff mentioned in the article are available through Geld Her distribution/mailorder! We know Till (who runs the whole thing) for a long time and he's very sincere about the things he's doing! Get in touch with him to get your records/'zines/ tapes distributed in Germany: Gelr Her Distribution/ c/o Till Neurath/ Leobenerstr. 4/617/ 2800 Bremen/ West Germany.

If people want to get in touch with us, feel free to write - but please don't send stupid one-liners, as none of us are interested in that! We also would like to trade our stuff with yours! Send fliers of your stuff so that we can spread them around with our mail and in the records! But, we do not support things we do not agree with. So we hope you found all that interesting and maybe helpful in one way or another.

Thanks to all our friends who supported us on the way so far - Too many to mention, and your help and friendship was worth much more than just a namedrop on a thanks list!! You know who you are!!!

You can still get the Impact Unit 7" and the Profound 7" for 4 bux post-paid! New releases which should be out while you read this are a Brotherhood 12", and a 7" by D.C.'s Far Cry and a 7" by Berlin's Charley's War! To contact me, write to: Crucial Response Records/ c/o Peter Hoeren/ Kaiserfeld 98/ 4200 Oberhausen/ West Germany.

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RECORD TAPE REVIEWS

Send MRR your record or tape for review. If possible, send 2 copies of records (1 for review, 1 for airplay). Tapes must be "for sale", only 1 is necessary. No reviews done from test pressings or CDs. Staff: (CA) Corey Allen, (JA) Jim Allison (AA) Aaron Arroyo (CD) Chris Dodge (GF) Gardner Fusuhara (WG) Walter Glaser (LH) Lance Hahn (MK) Mick Krash (ML) Mike La Vella (DM) Devon Morf (CS) Chuck Sherrill (SS) Steve Spinali (MS) Martin Sprouse (JY) John Yates (TY) Tim Yohannan

A//SOLUTION - "Butterfly" EP

From the non-tuneful school of not-so-pleasant HC hails this contradictory band that plays gloomy yet calls for love. Out on Teacore label, but the band hails from... (TY)
(16863 Mt. Eden Circle, Fountain Valley, CA 92708)

AGITATORS - "It's About Time" cassette

Fast-paced punk rock, tight, energetic. Reminiscent of the ADOLESCENTS/D.I. The right elements but it still lost my interest. Maybe a second guitar would help. (JA)
(805 Burleson St, Grand Prairie, TX 75050)

AMEN - "Gospelcore" EP

Hey, EXTREME NOISE TERROR moved to Finland and changed their name! Well, not really... but they might as well have. AMEN sounds exactly like them, which is nothing less than a compliment. Noisy thrash from start to finish that will please even the grumpiest thrash freak, right down to the blood-barfing cover. (CD)
(Kimmo Porras, Paivakuja 1-3 C 12, 02210 Espoo, FINLAND)

ANGRY SON - cassette

This tape was a pleasure to receive. Heartfelt vocals, intelligent lyrics combined with interesting and powerful music is just what I love to hear. Definitely hints of bright things to come, so check it out. (AA)
(4762 N.W. 23rd, Apt#232, Oklahoma City, OK 73127)

ARNES PLAST-HJARNA - "90-Talets Vis-Samling" EP + flexi

A 20-song debut that delivers an unusual and crazy batch of speedy hardcore that combines melody, thrash and an organ-like synth! And in case you can't get enough of it, there's a 8-song flexi for dessert. (TY)
(MB HHR, Landsvagsgatan 7, 41304 Gothenburg, SWEDEN)

ARSENAL - "Factory Smog Is A Sign of Progress" 12"

This is Santiago Durango's (ex-BIG BLACK) new shpiel and his old band isn't a bad reference point. Maybe BIG BLACK meets the BUTTHOLE SURFERS... While their first EP had loads of hydro-drive crunch, this one dwells in a weirder camp. Not bad, but the debut 12" was better. (WG)
(Touch and Go, PO Box 25520, Chicago, IL 60625)

ASSUCK - "Necro Salvation" EP

This is my pick of the month! ASSUCK is like having your skin slowly peeled off, but a lot more fun. Grit your teeth, tense up your muscles, and hold on for some harrowing, kidney-blistering noise! Makes NAPALM DEATH look like a church choir. Mega groovy! (CD)
(Rigid Records, 7215 N. Highland, Tampa, FL 33604)

AVARICE - "Paranoize" cassette

Muddy recording of moshin' hardcore. Screaming high-pitched vocals with gruff backing vocals. Wall of noise guitars. No lyrics included. (JA)
(John Omenhiser, 4 Monroe St, #601, Rockville, MD 20850)

BABES IN TOYLAND - "Machine" LP

A whole fuckin' album of fuckin', rockin', garagey, fucked up, punk. Fuckin', manic, screaming vocals with punchy riffs and fuckin', crazy, distorted guitar noise. Intense, fuckin' performances all the way through. Great fuckin' lyrics. Fan-fuckin'-tastic. (LH)
(Twintone)

BAD BRAINS - "Pay to Cum/At the Movies"

A live recording done in Holland in 1987, these songs are both ravers. A good selection, on red vinyl. (TY)
(Caroline)

BAGS - No Excess Bagisms" EP

This is a boot of the original L.A. BAGS 45 from 1978. Includes those two songs as well as their cut from the "Yes L.A." comp. and one equally good unreleased track. Classic punk. (TY)
(no address)

LE BAMBINE - mini LP

Post-hardcore rock, just plain rock, and one hardcore song, there's jazz and metal influences, saxes and ballads too. (TY)
(Devon Rexcord, Viale Venezia 218, 33100 Udine, ITALY)

BARRACUDAS - "Next Time Around/Take What He Wants"

More neo-'60s garage from this long time cellar dwellar band, both cuts from the "Garbage Dump" LP. Hard to keep up with all the records this label issues. (TY)
(SFTRI, 4901 Virginia Ave, Long Beach, CA 90805)

BEEF TRUST - EP

This band has a nice combination going for it — a kinda East Bay sound (like OP IVY meets CRIMPSHRINE) veering into an East Coast SE sound. Infectious. (TY)
(Skeene!, PO Box 4522, St Paul, MN 55104)

BIAFRA/D.O.A. - "Last Scream of the Missing Neighbors" LP

An excellent combination here - and probably the best recording either has done in many years. Five rockers on the A-side, and, in what is becoming a Biafra trademark, one long song on the flip. Good! (TY)
(Alternative Tentacles, PO Box 11458, S.F., CA 94101)

BIAS PLY - cassette

Cool tape! Moody collage, drum machines, sampled bits. Minimalist noise at times, ON-U-SOUND like. Political content. DIY effort and spirit. (JA)
(Box 273, Guelph, Ont, N1H 6J9, CANADA)

BIG CHIEF - "Get Down and Double Check /Built Like an Ordeal"

The very fact that BIG CHIEF have a record out on Get Hip (Pittsburgh's coolest label) is so amazing to me that the fact is, I'd dig this regardless. It is, however, great (no, really!) Slower, riff heavy tunes with sparse, repeating (kinda like HALF LIFE) lyrics. Crucial, a must, etc...(ML)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

BIG NURSE - "Hey Hey/Tied Up"

Pop rock punk that's got an edge, like early REPLACEMENTS. David Hayes is big on this band. (TY)
(Heat Blast, PO Box 491, Eatontown, NJ 07724)

THE BIG THING - "The Elbow Room" LP

This rocks baby. I could do without a few tunes here, but numbers like "3 Reasons" will have your knees knocking to their catchy, garage rock. I surprised myself this time. I like this one. (CD)
(Rave Records, PO Box 40075, Philadelphia, PA 19106)

BOREDOMS - "Michidai/Fuanteidai"

Their image of the BUTTHOLES of Japan will not be ruined by this, their first U.S. release. I see a cult growing. (TY)
(Public Bath, PO Box 2134, Madison, WI 53701)

BREAKIN' THROUGH - cassette

Sounds like Arnold Schwartzenegger singing for a sloppy European thrash band that looks like they're from Des Moines, Iowa. (JA)
(Ranen Ghosh-Dastidar, Bahnhofstr.30, 5450 Neuwied, W. GERMANY)

BRONTOCRUSHROCK - "Next 5 Songs" EP

Old pal Geoff Tomlinson (Irate Faction Records) gets his own band finally and comes on with a good 5-song '77-style punk release. Got the money for it by appearing on the A-team show as punkers. Out of Toronto, Canada. (TY)
(no address)

BROOD - "Since He's Been Gone/You've Got Me Cryin'"

A lot of lighter than usual, one jaunty and one in the weepy '60s pop vein, from this all-female quintet. (TY)
(Stanton Park Records, PO Box 58, Newtonville, MA 02160)

CHARTA 77 - "Institution Justice and Poverty" LP

Catchy melodic pop punk takes the majority of the cuts, though there's quite a few CLASH-type too pop tracks. Decent. (TY)
(MB HHR, Landsvagsgatan 7, 41304 Gothenburg, SWEDEN)

CHARTA 77 - "It Vibrates/Christian Rights"

UK-type pop punk à la the early '80s. Both sides are catchy and powerful, mid-tempo and highly produced material. (TY)
(MB HHR, Landsvagsgatan 7, 41304 Gothenburg, SWEDEN)

. . . the nice label

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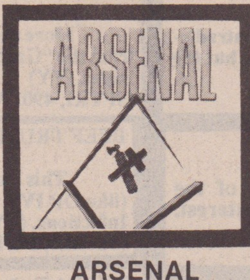
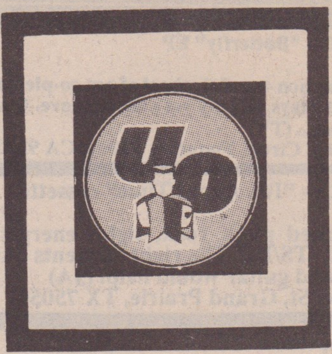


ARSENAL
"FACTORY SMOG IS A SIGN OF PROGRESS"
12" EP/CASSETTE EP/CD
(cd also contains the "MANIPULATOR" 12" EP)



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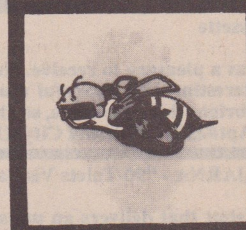

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RECORD TAPE REVIEWS

CANNIBALS - "Axe the Tax" 45

Their side is an early '60s protest song about the poll tax (sounds like Dylan meets "Snoopy and the Red Baron"). The flip is by "The Voice of the People," a psychedelic voice collage set to a mid-'60s L.A. Psych punk jam. (TY)
(Hit Records, UK)

CANNIBAL SUNSET - cassette

This is fantastic. A cool mix of heavy post-punk with drivin' and rockin' hardcore. If you could picture a mix between SCRATCH ACID and SNFU, this is what you would see. Clean production and tight playing all help. Good job. (LH)
(12 Rainford Gardens, Liverpool, UK)

CELIBATE COMMANDOS - "The Decline and Fall of Our Power to Ignore the Decline and Fall of Our Power"

You can tell from the cover these guys are smart alec college kids. Though musically amateurish, their garage hardcore and wise-ass but accurate lyrics make this an enjoyable release. A welcome relief from the run-of-the-mill "heavy" bands. (TY)
(1303 Wildwood Dr, Chapel Hill, NC 27514)

CITIZEN FISH - "Sink or Swim" cassette

A new band that's made up of some long-time dedicated people, the obvious one being Dick Lucas (SUBHUMANS and CULTURE SHOCK) who once again provides distinctive ranting vocals and countless inspiring and thoughtful lyrics that focus on the inside as well as the outside. The music is a melodic combination of reggae dub and mid-tempo punk with the main emphasis on rhythm that has the ability to make you angry and happy at the same time. The production is raw but is a welcomed sound in this age of crispness. (MS)
(Bluurg Tapes, 2 Victoria Terrace, Melksham Wilts, SN12 6NA, ENGLAND)

CONSPIRACY - "Lack Of Society" cassette

Lots of breackneck speed double-bass drum parts, tight guitar and bass riffs, and plenty o'breaks. The vocals are kind of spoken — a more aggressive style seems more appropriate. (JA)
(947 Wabash, Venice, FL 34293)

CORRUPTED IDEALS - "Stop the Production" cassette

Another great politically oriented hardcore band from SoCal. The music here reminds me of a mix between FINAL CONFLICT and old TSOL ("Superficial Love" period). Again, the politically oriented lyrics pretty clearly point out where this bands concerns are. Good job for a demo. (LH)
($1 to 6260 Obispo Ave, Long Beach, CA 90805)

COX-ORANGE - "Hypnotized" EP

Metally hardcore that's not really big on melody. This kind of crossover seems to still be popular in Europe, and while it's not history here it certainly seems to be on the wane. (TY)
(Holger Schmidt, Droste-Hülshoff-Str. 42, 4709 Bergkamen, W.GERMANY)

CRAMPS - "Stay Sick" LP

Outside of the still enjoyable crude CRAMPS raunch, this LP represents something more important — the beginning of CD-only releases. The vinyl version is only out in Europe, and therefore costs big bucks if you find it in the U.S. Fuck this! (TY)
(Enigma)

CRYPT KICKER FIVE - "4th Hole" EP

An instrumental with early '60s overtones and female dreary post punk vocals. Works on side 1, dawdles on side 2. (TY)
(C/Z Records, 1407 E.Madison, #41, Seattle, WA 98122)

DAG NASTY - "Live At TT's Boston" EP

A live boot out of Europe, recorded in early 1987. Decent sound but a bit distant and picking up lots of crowd chatter. So so performance. (TY)
(no address)

DICTATORS - "CBGB 1977" EP

This red vinyl boot suffers from poor sound quality and relatively unexciting performances, though their cover of "Search and Destroy" rips. (TY)
(no address)

DIDJITS - "Hornet Pinata" LP

If most SubPop bands were as good as their hype, they'd be as good as these guys; this is like SubPop meets traditional punk fueled by a brutal guitar buzz, with a touch of art for good measure. Punk as fuck, and I'm sure Bobo would agree. (WG)
(Touch and Go, PO Box 25520, Chicago, IL 60625)

DOC CORBIN DART - "Patricia" LP

Former CRUCIFUCKS vocalist assembles a band that sounds musically like REM and throws his infamous vocal style over the top of it all. The results of this collaboration you will have to judge for yourself, but former fans bear in mind that this is not the CRUCIFUCKS by any stretch of the imagination. It has its moments and it is lyrically strong, but it also has its drawbacks. (JY)
(Alternative Tentacles, PO Box 11458, San Francisco, CA 94101)

DOM DAR - "Skrattar Bast Som..." 12"EP

Holy cow! Sweden has been erupting with great thrash and this is no exception. DOM DAR blazes thru seven hyper-speed symphonies, all the while maintaining tightness and catchiness. They latch on to your ears like meat hooks and don't cut you loose 'til the ride is over. "Encore, encore" I sez...(CD)
(PAS-83, Mornersvag 50A, 352 38 Vaxjo, SWEDEN)

THE EELS - "Hard To Swallow" cassette

These guys sound like they come from the Boston college scene more than the Boston HC scene. They rock at times, a few hooks, but could be one of those forgettable early '80s Homestead Records releases. (JA)
(46 Rossmore Rd, #2, Jamaica Plain, MA 02130)

EMBARRASSMENT - "God Help Us" LP

I guess this Kansas band is back again, dating from their great "Sex Drive" 7" back in 1980 to intermittent releases recently. As might be expected, their new material lacks the fire of that debut, but will appeal to Homestead type fans. (TY)
(Bar None, PO Box 1704, Hoboken, NJ 07030)

ENTROPIA - "Koira" EP

Cool mid-tempo punk. Very '77, catchy, good guitar-driven stuff. (TY)
(Marsu Records, c/o Jokela, Oriniementie 5, 42700 Kevruv, FINLAND)

ESKORIA - EP

A neat 6-song package of HC tunes. Done in an early '80s U.S. style, this is a melodic thrashy affair that's high quality. (TY)
(Basat Diskak, Apto 1686, 20080 Donostia, SPAIN)

EVEN SCORE - "A New Means"

A straight edge band (Tony Victory's) that teeters between a rejection of society's norms and an embracing of traditional spiritual values (they thank the Krishnas, Chicago skins, etc.). Music is NY moshable style with those inevitable metal twinges. A new means to an old end? (TY)
(Victory Records, PO Box 197, Clarendon Hills, IL 60514)

EXHUME - "Dig It" cassette

Heavy, and if it weren't for the mediocre sound quality, this would be a pretty powerful release. The music is sort of a mix between NEUROSIS and mid-period BLACK FLAG. Lyrics seem to fall into the "inner suffering/that pain in my head" category. Not bad. (LH)
($4 ppd to Mike Reed, 1642 St Paul St., Hampstead, MD 21074)

EXIT-13 - "Eat More Crust" cassette

I can't believe this came from the States, let alone this planet. A virtual crust extravaganza. Noise with vocals that no doubt come from a CARCASS defector or a possessed frog. This is craziness in its purest form. They sound like a band who does tunes about gore, death and other generic subjects, but that ain't the case. Songs like "Disembowling Party" aren't about gore at all! Believe it or not. EXIT-13 is a kick in the pants. (CD)
(877 Letort Rd, Wash-boro, PA 17582)

EXTREME NOISE TERROR - "Live" LP

Pretty fuckin' wicked. This is a live show from '88. The sound quality is decent. The bands performance is ace! But I think this bootlegging biz is getting way outta hand. Not only is it unfair to the bands, but a vicious headache for collectors. (CD)
(no address, obviously)

RECORD TAPE REVIEWS

EXTREME NOISE TERROR/FILTHKICK - split LP

Do I really need to say anything? If this doesn't kick you where it counts, then nothing will. (CD)
(Sink Below Records, 68 Peterhouse Close, Ipswich, Suffolk, IP2 9LW, UK)

FAR CRY - EP

The main thematic concern expressed here is the loss of time, life being short and all too easily prone to depressing falls and neglect. Musically, they play a melodic hardcore style, though the drumming seems quicker and choppier than the music demands. Out on Germany's Crucial Response label, but available through the band at... (TY)
(10104 Dunegal Ct, Potomac, MD 20854)

FITZ OF DEPRESSION - cassette

Some punk rock tunes with neato sloppy vocals and heavy guitar riffs. Rockin drums. This tape is a punk rock don't talk tape. At times I thought I, myself, was a super punk. It kicked my ass — very hard. (CA)
(325 N. Pear #1, Olympia, WA 98506)

FOUR WALLS FALLING - EP

This came out in late '89 but I just got a copy now. Above-average hardcore that splits its time equally in opposition to greed and hate. See if they still have copies around. (TY)
(Axtion Packed, 6810 Glenbrook Rd., Bethesda, MD 20814)

FROGS OF WAR - "The Gunpowder Plot Noodle" cassette

Good old straightforward rockin' punk. I've heard it before and I know I'll hear it again. Half of this is studio recordings, the other half is live. The effort is there, but overall it lacks energy. (AA)
($4 ppd, Full Circle, 12 Bell St, Newsome, Huddersfield, HD4 6NN, U.K.)

FUGAZI - "Repeater" LP

I have no doubt that you will be reading hundreds, if not thousands, of lines of type about this record in the next few months, about 95% of it good, so it really doesn't matter too much what I say here regarding it, and that's the way I think it should be. This 11-song album speaks volumes for itself without my two cents worth. Musical comparisons are useless. The name of the band is FUGAZI and the record is called "Repeater." (JY)
(Dischord, 3819 Beecher NW, Washington, DC 20007)

GBH - "Diplomatic Immunity" LP

A 'greatest hits' package of this band's early years. Twenty one songs, pre-metal. (TY)
(Clay Records, 12 Thayer St, London W1M 6AU, ENGLAND)

GEAR - "Visions" EP

Four cool pop punk songs that at times lean toward simple fun garage rock'n'roll. Each song is filled with cool riffs and crisp vocal melodies. This band has the potential to become slick power pop, but I hope they keep to their raw garage roots. (MS)
(Your Future Records, PO Box 62, Dyer, IN 46311)

GERMS - "Forming/Sexboy"

Great, a re-issue of this seminal LA punk band's debut 1977 single. This is not the manic Darby you're used to, but it's still a hypnotic, raw experience. (TY)
(Iloki Records, PO Box 49593, LA, CA 90049)

GOOBER PATROL/VEHICLE DEREK - split EP

GOOBER PATROL have a raw but melodic hardcore/punk sound, not unlike some neo-SLF East Bay bands. VEHICLE DEREK are slower, maybe cleaner, but still have a '77 edge. Good debut by both, a nice change from a lot of what's coming out of the UK these days. (TY)
(Boss Tuneage Records, Aston Firs, Halton Fenside, Halton Holegate Nr. Spilsby, Lincs E23 5BP, UK)

GRIMACE - cassette

Mosh. speed metal. Good recording. Lotsa fast parts, lotsa mosh parts. Guitar solos. They do it well, so if that's your bag you might check them out. (GF)
(PO Box 4154, Arcata, CA 95521)

GUTTERSNIPES - "The Poor Dress Up" LP

A hard, classic punk sound enlivens this set of melodic, punchy tunes with cockney accents right up front. COCK SPARRER did this style a little better, but who's complaining? A consistent and highly recommended LP. (SS)
(Razor Records, 52 Red Lion St., London WC1R 4PF, ENGLAND)

GOD BULLIES - "Dog Show" LP

The winner. So far, these guys are winning for best LP of the year, yeah, I know it's early but it's gonna take something amazing to topple this. Intense songs about alienation, luv gone weird, and other popular themes. A distinctive underlying sexual tension runs through this that makes it impossible, for me at least, to hear without being affected. Truly amazing. God bless the GOD BULLIES. (ML)
(Amphetimine Reptile, 2541 Nicollet Ave S., Minneapolis, MN 55404)

HALLE 54/LIBIDO BOYZ - split cassette

An excellent tape made up of a demo by the German HC band HALLE 54 and good quality live material of the LIBIDO BOYZ who continue to draw the SNFU comparisons. (JA)
($4 ppd, M.U.T. 25 Elms Rd, Burton-on-Trent, Staffs, DE15 9AQ, ENGLAND)

HALO OF FLIES - "Human Fly/I'm A Bug"

Totally raw, crude punk, giving new life to the old CRAMPS and URINALS classics. Can't get more basic. Available only through subscribing to the following zine... (TY)
(Forced Exposure, PO Box 1611, Waltham, MA 02254)

HELLNATION - cassette

Thrash dude. Sounds like the U.S. stenchcore. A little more like music than the English variety, but still too fast and distorted to sing along with. Lyrics are social- political. If you want fast obnoxious thrash, here it is. (GF)
(CPO, Box 34, N.K.U., Hoghland Heights, KY 41076)

HELLRAISER - "Monsters Scale Out!" mini LP

Powerhouse punk and hardcore that very well produced, turning fairly normal straightforward music into something a lot more attractive. They take a "Defiant Pose" riff (CORTINAS) and spruce it up with a speedy HC/MC5 blend, for example. (TY)
(no address, JAPAN)

HIGH CIRCLE - "Shadows on the Wall" LP

HIGH CIRCLE shows some adeptness at energetic, melodic punk on "Now It's the Time," but most of the other tracks lack that "stick to the ribs" songwriting style that makes this kind of music connect. A respectable showing, nonetheless. (SS)
(Break Even Point Records, Via Vallebona 28. 00166 Rome, ITALY)

HOAX - cassette

If I knew what AC/DC sounded like, I would think this was them. But I think HOAX are a little quicker. The music progresses further, past the heavy metal sound. It gives you a thrill and the vocals incite thoughts of an evil lord. (CA)
(30 Rue de la Liberte, Bat B., 94300 Vincennes, FRANCE)

HOLY ROLLERS - "As Is" LP

I have to admit that first time around, this one didn't do a lot for me. But now on the second listen, I'm really getting into this. While not as BEATLE-ish as their EP, this one lets the band develop their own unique style that's made up mostly of tight, upbeat rockers with interesting song structure. Clever lyrics that set them apart from other, dare I say, "DC-ish"bands. Good job. (LH)
(Dischord, 3819 Bleecher St NW, Washington, DC 20007)

HORDES OF MUNGO - cassette

A seemingly so punk/heavy metal band with super-heavy, raw, pounding punk music. This was an inspiration for the day. I was ready to conquer. It will take a long time to forget this tape, and I hope to hear more soon. (CA)
(26 Saint Rose St #2, Boston, MA 02130)

HOUSE OF LARGE SIZES - "Heat Miser" LP

This band bridges the gap between post-hardcore East Coast bands of the "Dutch East" variety and post hard pop of the West Coast L.A. variety. Melody, eclectic, rock edge, power. (TY)
(Toxic Shock, PO Box 43787, Tucson, AZ 85733)

ILMAKEHA - EP

Simple like early RAMONES but a bit tougher and punchier. Catchy, basic, punk rock! (TY)
(Marsu Records, c/o Jokela, Oriniementie 5, 42700 Kevruv, FINLAND)

INSIDE OUT - "Take You Apart..." LP

This all-girl trio performs aggressive, swirling songs with flanged guitar effects and, mainly, a rockin' approach. Has an odd, almost Mid-East flavor that works well even on the slower, moodier tunes. Interesting...I'd give it a whirl. (SS)
(PO Box 1662, Royal Oak, MI 48068)

A NO RECORD DEAL IS THE DIFFERENCE BETWEEN

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1962

con-sum-er (kən-sōōm′er, kən-sūm′er), 1. a person or thing that destroys, uses up or wastes something. 2. in *economics*, a person who uses goods or services to satisfy his needs rather than to resell them or produce other goods with them: opposed to *producer*.

WEBSTER'S NEW WORLD DICTIONARY OF THE AMERICAN LANGUAGE

1979

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RECORD TAPE REVIEWS

JAWBOX - EP

I'd like to start off this review by simply saying *get this or you'll totally miss out on punk rock in the '90s*!!! Four powerful songs made up of catchy riffs, tight performances, and truly insightful lyrics. I guess you could say I like this a lot. Probably one of the best bands in DC today. Kim, please tour soon! (LH)
(DeSoto, PO Box 60335, Washington, DC 20039)

JET BOYS - "Kill The Jap/Runaway Boy"

A pair of snappy rocking punk tunes - a cross between PISTOLS and catchy pop punk. Hard to beat. Red flexi special. (TY)
(no address, JAPAN)

THE JOYCE MCKINNEY EXPERIENCE - "Cuddle This" 12"

I'll admit that I'm a bit biased as I've always loved this band. But in all honesty, this is probably their best release to date. Four melodic and driving punk/hardcore tunes that run circles around most of their contemporaries. The trademark dual harmonious vocals are present as well as a great guitar sound (a lot like HUSKER DU). This band is definitely underrated. Great. (LH)
(Decoy c/o Vinyl Solution, 231 Portobello Rd, London W11 1LT, UK)

KEEP IN MIND - EP

What you have here is some decent introspective tuneage from the Rockies. They sound like a slightly more primitive version of VERBAL ASSAULT. The drums are pretty loud in the mix, but maybe it's supposed to be that way. Good material here in a nice package. Pretty cool. (CD)
(Donut Crew, 627 S.Oswego Ct, Aurora, CO 80012)

KING SNAKE ROOST - "Ground Into The Dirt" LP

I find this interesting, challenging and occasionally brilliant. I know that a lot of people can't get with this stuff, and that's their loss. On/off, stop/start, hard/soft sledgehammer of a record. Keep 'em coming boys. (ML)
(AmRep Records, 2541 Nicollet Ave S., Minneapolis, MN 55404)

KLAMYDIA - "Alpee" LP

KLAMYDIA performs twenty buzzy pop-punk tunes on this album with a sound that combines a touch of Finnish intensity with a decidedly Swedish feel in the snarly vocals and irresistible tunes. Boisterous and spirited, this outfit has connected with a winner here. A must-get. (SS)
(Free Animals, PO Box 586, 20301 Turku, FINLAND)

KRAY CHERUBS - "Teen Camel/I Hate My Job"

Garage punk in the fun but incompetent variety Sounds like 1977 eccentric UK punk meets NY No Wave. Vocals by longtime underground artist Savage Pencil. (TY)
(Forced Exposure, PO Box 1611, Waltham, MA 02254)

LI 17 - "When All Else Fails" LP

A combination of no wave, post-hardcore speed and avant garde free form jazz. Painful but interesting. (TY)
(Rec Rec, PO Box 717, CH-8026 Zürich, SWITZERLAND)

LAST GASP - "Drunkness and Desperation" EP

Lotsa songs here, all done with a great, raw approach. Excellent fucking punk rock! (TY)
(Overkill Records, PO Box 20224, Seattle, WA 98102)

LEATHERFACE - "Beerpig" EP

Three of the four tracks here sound almost like early STIFF LITTLE FINGERS, with their gruff vocals, incisive guitars, and bouncy melodies. The band's nifty cover of ELVIS's "In the Ghetto" is solid. Very good. (SS)
(Meantime Records, 11 Salutation Rd., Darlington, Co Durham, DL38JN, UK)

THE LEFT - LP

This is a re-issue of this Pennsylvania band's 1984 and 1985 12"s. A timely rerelease, as their sound blended '70s punk and STOOGES-type rock in a way that many Australian and U.S. bands now do. (TY)
(Gift of Life, Turmstr. 15, 4300 Essen 1, W. GERMANY)

LIBIDO BOYS/INSPECTOR 12 - split EP

The LIBIDO BOYS have a lot of vinyl out, and even more coming, so you're probably familiar with their HC sound. Sharing this slab is INSPECTOR 12, out of Wisconsin, a similar sounding band doing one original and a cover of the CARS' "Just What I Needed." (TY)
(Family Fest, PO Box 5366, Charlotte, NC 28225-5366)

LIE DETECTORS - "Steel Belted Radial Burnouts From London" cassette

Basic, fun mid-tempo punk rock. Chunky guitars. Humorous, yet pointed lyrics. Good effort (JA)
($4 ppd, PO Box 366, Sparkhill, NY 10976)

LONG COLD STARE - "Tired Eyes" LP

An English SE outfit with strong NYHC influences. They even do a SICK OF IT ALL cover. Why? However, this is a finely executed exercise in face-first hardcore. Tight and clean although the guitar overdub is slightly out of tune. Clean, floppy bass riffing and manic drumming. Good release. (CD)
(Rise Above Records, PO Box 178, Coventry, CV1 STG, UK)

LOVE CHILD - EP

A variety of styles emerge on this debut. Sounds like a garage band, a neo-SHANGRI-LAS band, Jonathin Richmond fronting a noise band, etc. Interesting forms of punk. (TY)
(Trash Flow, 411 1st St, #3, Hoboken, NJ 07030)

LUSTFINGER - "Gassenhauer" LP

A '77-type punk release, their 3rd LP. This one tends to be a bit too much on the pop/light side, with only a couple of driving uptempo tunes. (TY)
(Michi Schirmeister, Kreuzeckstr. 1, 8132 Tutzing, WEST GERMANY)

MAD DADDYS - "Cat Scratch Fever/Yeah"

Cross the CRAMPS with a SubPop band and you get the idea. (TY)
(SFTRI, 4901 Virginia Ave, Long Beach, CA 90805)

MANIAX/NO SECURITY - split EP

These two hardcore bands are both excellent and driven. Both employ frantic paces, tight playing and an early '80s penchant for shouted vocals and choruses. Good stuff. (TY)
(MB HHR, Landsvagsgatan 7, 41304 Gothenburg, SWEDEN)

MATTER OF FACT - cassette

Straightforward punk and hardcore with slightly metal tinged guitar. Not especially interesting, but energetic with decent performances. Lyrics are both political and social. Not bad for the first time around. (LH)
($3.35 to Chris Fry, 26 Mary Ellen LN, Erial, NJ 08081)

MEATFLY - LP

In which Kalv and Steve (ex-HERESY) meet up with Chris and Mike in a Notts pub one night, talk about the latest Notts County victory, and, after one-too-many Newcastle Brown Ales, decide to put a band together. They do. They call it MEATFLY. They record an LP. The sound is 90% HERESY and 10% various other influences. The combination is good and worth a listen. Lyrics are sorta Emo-ish. Steve, watch the gut! (JY)
(In Your Face Records, PO Box 203, Nottingham NG1 3RF, ENGLAND)

MEAT SHITS - "Bowel Rot" cassette

134 blasts with more genital and poo-poo references than any coprophiliac could ever hope for. I'm talkin' bout some possessed milli-second guttural belches. Lotsa porn stuff on the cover but don't even think about calling them sexist. Their bass player is female. I heard they're working on a new 900 song tape. Sheesh. (CD)
(Robert D., PO Box 577241, Modesto, CA 95357-7241)

MEGA CITY FOUR - "Live" cassette

Included with issue #9 of Pogo Post fanzine. This tape captures the MC$'s catchy pop punk sound in a live environment. Twenty songs to keep your toes tappin'. (AA)
(Pogo Post Fanzine, PLK NR.089143 C, 2300 Kiel 1, W. GERMANY)

MFD - "Storm" EP

A European pressing of a soon-to-be released DSI EP. This Virginia band keeps pumping out great vinyl, melodic charging hardcore. A very under-appreciated band. (TY)
(Old World Records, Jagerstr 19, 3150 Peine, W. GERMANY)

MILK AND COOKIES - "Got Your Nose" cassette

Attention noisesters! Don't be fooled by the silly name. This is a harsh barrage of noise whipped up and up (like a 3 Muskateers bar, but better.) MILK AND COOKIES play tiddly-winks on your eardrums with anvils. (CD)
(Liquified Tapes, 3020 St. Charles Dr, Tampa, FL 33618)

RECORD TAPE REVIEWS

MISFITS - "Cough Cool Tape Compilation" cassette

This is a hefty collection of hard to obtain MISFITS recordings and live bootlegs as well as a GLENN DANZIG interview. All of this can be yours — just send a 90 minute tape and a dollar for postage. (AA)
(1003 - 67th Avenue Dr. W., Bradenton, FL 34207)

MUMMIES - EP

Decked out in fully wrapped mummy outfits, this quintet turns out early '60s type R'n'B garage. Live, they attack their instruments like Jerry Lee on PCP. (TY)
(111 N. Grant St #1, San Mateo, CA 94401)

NEANDERTHAL - "Fighting Music" EP

Fighting music, indeed; this shit is definitely "sick and brutal." Cross early SS DECONTROL with the MELVINS and inject it with vicious aggression and relentless energy and you'll get a taste of this insane noise. A major league ass-kicker. (WG)
(Slap A Ham, PO Box 843, San Francisco, CA 94101)

NEW ROSE - EP

Politically aware rock/punk. The lyrics and energy are punk, the music is poppy rock with punk accents. (TY)
(163 Logan Ave, Staten Island, NY 10301)

THE NEW WIND - "Walking In to the 90's" EP

Most of the tunes here are mid-tempo modern melodic hardcore tunes with a DC tinge, and a couple of others are more upbeat (including a cover of Ritchie Valens "C'mon Let's Go"). (TY)
(Northern Wind, Stövarg 37, KV, S-124 41 Bandhagen, SWEDEN)

NO FRAUD - "Cheezier Than Thou" cassette

A more metal version of VERBAL ASSAULT meets the DESCENDENTS. Tight and fairly well produced. Lyrics are up and down. (JA)
($4 ppd, 475 Fox Glove Rd, Venice, FL 34293)

NO LESSONS NO TALENT - "Frozen Flames" LP

Mid-tempo and slow tempo punk that's more of a throwback to early '80s German punk — meaning melodic but not pretty, powerful but not crunching. (TY)
(Holger Schacht, Junkerhofstr. 51, 3549 Wolfhagen 12, W. GERMANY)

NOMEANSNO - "The Power Of Positive Thinking" 12"

Two songs that are only on the CD and cassette versions of this Canadian band's "Wrong" LP, as well as a remastered "Manic Depression." UK release only. (TY)
(Alternative Tentacles Ltd, 61-71 Collier St, London N1 9BE, UK)

NO SECURITY - "Hycklarfloket" EP

Classic Swedish hardcore — fast as hell (really fast), melodic, chorus singing — the whole works. (TY)
(MB HHR, Landsvagsgatan 7, 41304 Gothenburg, SWEDEN)

NO SOLUTION - "A Step to Nowhere" EP

DOA-type punk, both lyrically and musically. Well done, a bit thin in production but made up for in activity. (TY)
(MB HHR, Landsvagsgatan 7, 41304 Gothenburg, SWEDEN)

NOTHING MUCH - "We Haven't The Talent..." cassette

Good punk rock, simple, fast, catchy. Interesting lyrics, sometimes introspective, sometimes more political. They thrash in spots. Reminds me of CHRIST ON A CRUTCH. (JA)
(Stop & Think, 7 Dock Rd, Norwalk, CT 06854)

OI POLLOI - "In Defense Of Out Earth" LP

Quite an accomplishment. Scotland's OI POLLOI have managed to combine the simplicity of powerful, basic street rock'n'roll (Oi?) with the lyrical and political insight and delivery of CRASS or CHUMBA. An excellently produced and inspiring smash to the head and heart! (TY)
(Words Of Warning, 50 Ronald Rd., Newport, Gwent NP9 76F, Wales, UK)

THE ORDER OF FLAGELLANTS - "Think For Yourself" cassette

A little muffled. But the poppy guitar more than makes up the difference. The drums are overpowered by cymbals clanging away. I felt happy once I heard the theme to the Flintstones. The tempo was an upbeat, uplifting one. I was pleased; maybe next time they will do better with their sound quality. (CA)
(Peer Pressure Productions, 4023 Lucerne Dr, Huntsville, AL 35802)

PANX ROMANA - "Antartes Poleon" LP

Fans of the Oi Huka pop punk bands from Spain will love this — melodic, political mid-tempo CLASH-type punk. (TY)
(Wipe Out, Arkadioy 6, 185 04 Pireaus, GREECE)

PEACOCKS - "PMS/Are You A Boy Or Are You A Girl"

Garage punk on one side, and a cover of the BARBARIANS mid-'60s hit on the flip. Could be fun live. (TY)
(Arf Arf Records, PO Box 860, E. Dennis, MA 02641)

PHIDO - EP

Very much influenced by the post-hardcore DC bands, this is a slow-to-mid-tempo 4-song release that has power but lacks any real grabbing action on vinyl. May work better live. (TY)
(Vermin Scum, 76 Summerfield Dr, Annapolis, MD 21403)

POINT OF VIEW - "Whatever" cassette

My opinion made at first was a bit brash but I now have become enlightened. Simple pop punk with flat vocals. The lyrics vary, some songs are funny, some songs are true, and some songs are filled with words — but most are good. They could sound a little better but 14 surely didn't kill me. (CA)
(Point of View, General Delivery, Roundlake, IL 60073)

PROTON ENERGY PILLS - "Spend/Strawberry Patch"

Melodic punk and hardcore with a slight wah-wah tinge and extended mid-sections. (TY)
(Waterfront Records, AUSTRALIA)

PRESSUREHEAD - "No Sleep" cassette

Some really interesting melodic guitar work with an edge but a few throwaway generic parts. Same with the vocals, some infectious parts — other parts hard to grasp. Good DIY effort. I'm interested to see where they go with it. (JA)
($3 ppd, Steve Gantman, 284 Avalon Dr, Rochester, NY 14618)

MICHAEL PSYCHO - "Think" LP

A one-man project, playing all the instruments and singing. Straighforward punk with a political message. Combines '77 punk and early hardcore styles. Too bad it's thinly produced 'cuz it doesn't have the bassy power needed to make it really memorable. (TY)
(Black Hole Records, PO Box 5044, Sacramento, CA 95817)

PSYCHOSOMATIC - "And Now You've Had It" cassette

Crunch-crunch-crunch! Catchy metallic thrash from sleepy Salinas. Insanity, rage, aggression and things of evil are all explored betwixt the guitar licks. Impressive cover with great art. Thrash metal paradise. (CD)
(625 Wilson St, Salinas, CA 93901)

RAIN - "La Vache Qui Rit" LP

This DC band's posthumous release was recorded in 1986 and as with most quality music this material is timeless. The band's sound is common with RITES OF SPRING yet creates its own identity with semi-pop melodies, great guitar work and sincere lyrics dealing with frustration and compassion. The production is honest, rough and fits the band perfect. (MS)
(Peterbilt Records, PO Box 10021, Arlington, VA 22210)

RANCID HELL SPAWN - "Gas Mask Love" LP

Another insane record which sounds like a kid band meets THROBBING GRISTLE. Speeded up punk but the instrumentation (organ, synth ?) is so bizarre that it's quite unique and almost hilarious. (TY)
(Wrench Records, BCM Box 4049, London WC1N 3XX, ENGLAND)

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RECORD TAPE REVIEWS

REVERB MOTHERFUCKERS - "Twelve Swinging Signs of the Zodiac" LP

Sorta a more nebbed-out '60s CRAMPs thing, which ain't bad since the CRAMPS suck now. But these guys aren't much better. Funny lyrics, but they don't save the sinking shit. Take acid, don't call me. (WG)
(Rave Records, PO Box 40075, Philadelphia, PA 19106)

REVOLTING COCKS - "(Let's Get) Physical" 12"

REV/CO are MINISTRY with less guitar and a greater influence on the heavy pounding drum beats. This pre-release to the "Beers, Steers & Queers" LP has Jourgensen and co taking severe (revoked) artistic license with Olivia Newton John's early '80s "hit." Not their best, but this is definitely how the original should have been done, along with all other disco musak. (JY)
(Wax Trax!, 1659 N. Damen Ave., Chicago, IL 60647)

RULE OF THUMB - "Education / Don't Look Down"

Dave Smalley adds "guest vocals" on these 2 songs. The A-side is a pretty obnoxious ballad that I couldn't make it through, while the flip was a lot more upbeat and rocking. (TY)
(A.Quatrone, PO Box 060997, Staten Island, NY 10306)

RUSTLER/SO WHAT - split EP

RUSTLER kick it off with three BLACK FLAGish ragers. Hard stuff. SO WHAT then kick in with three more blitzcore tunes - just great hardcore with no frills, solos, or sentimentality. (TY)
(Yasuhiro Ohto, 203 White Hills, 1519-5 Numagami, Minami, Shizuoka City 420, JAPAN)

SACRED HEART OF CRUST - mini LP

Rhythmic post punk/ HC and pre-industrial noise with a Texas bent in a BUTTHOLES vein. (TY)
(Trance Records, PO Box 49771, Austin, TX 78765)

SACRED ORDER - "'E' Ticket" LP

This is one of those Mystic mystery discs - when did this come out, when was it recorded? S.O. date back to the early 80's, initially a Milwaukee thrash band with not-so-bright lyrics. I lost track of them but maybe remember they went kinda metal at some point. Dunno. Well, here they are again, now a powerful, melodic punk band. Still not crazy about the lyrics, but they do sound a lot better, kinda SOCIAL D-ish. (TY)
(Doug Moody, PO Box 1596, San Marcos, CA 92069)

SATANIC MALFUNCTIONS - "Hellbound" LP

Surprise, surprise - I like this. I've never been too crazy about these lads, but it seems something new happens everyday. This is my daily surprise. Thinly produced but very good. Twenty eitght rip-roaring thrashers. Vivisection and other politically correct topics are all tackled here with grace. Morbid Mark cover art is keen. A couple all-out noise tunes are thrown in for good measure. It's a good 'un. (CD)
(Teacore Records, 3 Albion Road, Scarborough, N. Yorks, Y011 2BT, ENGLAND)

SATAN'S SADISTS - "2" 45

Much improved from their debut 7", which was kinda punchless. This still contains the garage and creepy elements, but two of the four songs rock here, at least letting up they have that capability. (TY)
(SFTRI, 4901 Virginia Ave., Long Beach, CA 90805)

SCHERZO - "Cash Before Your Eyes" cassette

Mid-tempo punk, political lyrics. Sounds more like early '80s English punk than anything else. Pretty good, but not too memorable. (GF)
(283 Roncesvalles Ave, Toronto, Ont, M6R 2M3 CANADA)

SCRAWL - "Smallmouth" LP

The engaging mid-tempo pop here is best suited for cooler college stations. Aside from the powerchord punch of "Rot" (recalling J&M Chain), most of the tuneage contains plaintive, layered female vocals in mid-speed compositions. Well above average for its genre. (SS)
(Rough Trade, 611 Broadway, New York, NY 10012)

SCREAM - "Mardi Gras/Land Torn Down"

Barely recognizable from prior incarnations, this European-only release features two songs very slowed down that, while I'd call them "rock," are less obnoxious in that respect than some recent vinyl. Powerful, poppy, but leaden. (TY)
(Old World Records, Jagerstr 19, 3150 Peine, W. GERMANY)

SEKIRI - EP

An all-female garage pop band from Japan that sounds kinda like the FRIGIDETTES off the old MRR "Not So Quiet..." comp. Kinda cute. (TY)
(Public Bath, PO Box 2134, Madison, WI 53701)

SIN CITY DISCIPLES - "Down and Dirty" LP

Punk with rock'n'roll influences with some high points like "Doenuts" and some of the more experimental bits. Unfortunately, too often this degenerates into "Gimme a Beer" honky tonk rock with lyrics with loads of "baby"s and "chick"s. See ya at the bar, kiddo. (WG)
(Tad Kepley, PO Box 401721, Brooklyn, NY 11240)

SINK - "God Loves You" EP

More "progressive" "hardcore" that will please fans who go for the newer Dischord releases. Conversely, it will annoy those fans of older Dischord releases. That's all I'm gonna say. (TY)
(Poontang Records, UK)

SIX GUNS - "Back From the Dead" 45

Despite their look and name (conjures up a SOCIAL DISTORTION country punk image), the music here is very fast paced and catchy punk done straight on with no chicken fat. We received two other 7"s by them simultaneously, both of which were good — but this one rocks the most! (TY)
(MB HHR, Landsvagsgatan 7, 41304 Gothenburg, SWEDEN)

SLUB - "Rootmann" LP

Very slow, very painful, very long, very slow, very painful, very long...(TY)
(PO Box 45, Clifton Hill 3068, Vic., AUSTRALIA)

SNUFF - "Flibbiddydibbiddydob" LP

How do I love SNUFF? Let me count the ways. Here they are again with a collection of covers SNUFFized into rockin', catchy, melodic punk. Apparently there are a lot of English in-jokes that I don't catch. But the fun covers of the SPECIALS, the WHO, the TEMPTATIONS and more make this a real winner. Fun. Will be out in US on Rough Trade. (LH)
(Worker's Playtime, 61-71 Collier St., London N1 9BE, ENGLAND)

SOCIAL SPIT - "There's No Place Like Home" LP

This band covers all the bases from straight HC to reggae punk to mid-tempo HC to speedcore though the predominant style is hardcore with a tinge of guitar excess on solos laced with double bass drums. (TY)
(Doug Moody, PO Box 1596, San Marcos, CA 92069)

SOCKEYE - "A Year In The Live" cassette

Jesus, another stupid tape. What's with all these "obnoxious for the sake of being obnoxious" bands? This is a really old trick and it's getting boring. Recorded live from various shows with mostly mediocre quality. (LH)
($3.50 ppd to David Schall, PO Box 2143, Stow, OH 44224)

SODA CAN - "Powertool" LP

Sorta like if fIREHOSE was infected with that "Oh so hip" funk/folk noise. This means thumb-slapping bass lines, jingling guitars and worthless lyrics. Competent but fairly annoying; "Bridges & Tunnels" is the exception. (WG)
(Forefront Records, 280 Fairmount Ave., Chatham, NJ 07928)

STAINED EXISTENCE - "If I Wanna, I Will, But if I Don't I'm Not Gonna" cassette

Pretty typical hardcore/punk. Very tight. Nothing too memorable, but pretty catchy stuff. Turn up that guitar! (GF)
(718 Tilghman St #2, Allentown, PA 18102)

STAND TO REASON - "Loud, Straight & Proud" cassette

Raging, positive hardcore. The energy is there but the music and lyrics are very formulaic. Fans of the SE-crew will not be disappointed. (JA)
(Jesse Everhart, 8125 W. Clarendon Ave, Phoenix, AZ 85033)

STARVATION ARMY - "Execution Style" LP

God knows, I loved them in '83, loved 'em in '87 but this album is just so, I don't know...rock. Not rockin', just rock. Some tunes are OK but overall I liked "Ticket to Oblivion" a lot more. But stay at it guys, the world does need you, somehow. (ML)
(Rave Records, PO Box 40075, Philadelphia, PA 19106)

RECORD TAPE REVIEWS

STENCH OF CORPSE - "Killer Stench From Outer Space" EP

I once had part of my toenail removed. It was ingrown. There was all kinds of blood coming from it and it was generally disgusting. To remove it, they first had to anesthetize it with large, scary needles. After the initial pain, the numbness set in and I felt fine. Forty one songs. (CD)
(TNT & R, Dresdenerstr. 30, 5400 Koblenz, W. GERMANY)

STONE PUPPETS - "In Search of the Meaning of It All" EP

This Australian band has punk and atmospheric post punk feel, sounding at times like mid-period TSOL. Some fast, some moody. The German label that put this out specializes in both Aussie and Calif. bands, and has just reissued the DILS' "I Hate the Rich" and GERMS first EP. (TY)
(Gift of Life, Turmstr. 15, 4300 Essen 1, W. GERMANY)

SUBVERT - "Free Your Mind" LP

You can label them a "peace punk" band if you wish, but I prefer to say they just flat-out rule! If CRUCIFIX were still around I think they'd sound a heck of a lot like this. Super-speedy, heavy thrash with metallic tinges that will have your head bobbing whether you realize it or not. A raging record, indeed.(CD)
(Raging Records, P.O.Box 632, Bristol, BS99 1VE, ENGLAND)

SUICIDE KINGS - "Fist Fight/Bad Boy"

It's been five years since their last (and first) vinyl, which was in a '77 punk style. This one is more like '75/'76 garage, a HEARTBREAKERS influenced r'n'b style. Still decent. (TY)
(Big Spazz, 1614 1/4 Edge Cliffe Dr, L.A., CA 90026)

SUNKEN GIRAFFE - "Product of the Environment" cassette

Slow crunchy metal parts give way to fast crunchy hardcore parts. Some serious and some humorous lyrics dealing with religious brainwashing, destruction of the environment and other interesting topics. Overall good effort and way crunchy! (AA)
(Jeremy Frederick, 1012 Stanwick Dr, Dayton, OH 45490)

TATTOOED CORPSE - cassette

Loud, snotty punk à la DEAD BOYS. Lyrics that read like bad press for bad slasher movies. (JA)
(2323 SE Hawthorne, Portland, OR 97214)

TERMINUS - "Going Nowhere Fast" LP

Interesting offering here with a mix of catchy punk and mid-tempo rockers. However the real standout tracks here are the few hardcore tunes that kick hard with an almost BAD RELIGION feel. Politically "mature" lyrics also add a certain odd dimension to this curious, but good, record. Pretty punk for a band with this much facial hair. (LH)
(Words Of Warning, 50 Ronald Rd., Newport, Gwent NP9 76F, Wales, UK)

THE PISS - flexi

Nowhere near as rude as their name. In fact, they're downright light at times — kinda wimpy '79-type punk. (TY)
(no address, JAPAN)

THINK TWICE - "It's the Time" cassette

A straight edge band from Italy? That's what they say, but the music has a more traditional noisy Italian HC feel to it than a typical straight edge sound. Whatever it is, it's pretty good hardcore with the vocals being the strong point. Good lyrics as well. (CS)
(Gianluca Tricarico, Viole Giorgione, 46, 36100 Vicenza, ITALY)

THIRD RAIL - "Happyland Inferno" cassette

Not bad 8-song mid-tempo punk rock demo from members of COMPLETE DISORDER and KWIKWAY. Mark Sperry's vocals have a certain quality but the wanna-be-as-hard-as-ROLLINS routine gets to be a bit much. (JA)
(Sperry, PO Box 11462, Berkeley, CA 94701)

THORNS - LP

This DC area band's LP will only be out in Europe, which is too bad cuz it's a good one. Highly energetic, very politically and socially aware (especially on women's issues), they combine the old and new of DC sounds and attitudes. Good work. (TY)
(Old World Records, Jagerstr 19, 3150 Peine, W. GERMANY)

TOMMYKNOCKERS - "Snake Lightning/Old Enough"

Rich Coffee, along with YARD TRAUMA crony Lee Joseph, turn in two rock-based tunes that are more in a mid-'70s rock mold than punk. (TY)
(SFTRI, 4901 Virginia Ave, Long Beach, CA 90805)

TRBNGR - "You Had It Coming" mini LP

Punk, hardcore and BIG BLACK-ish post hardcore oozes its way across five longish tracks. Most modern. (TY)
(Straitjacket Records, Olaf Ryes Pl.8, 0552 Oslo 5, NORWAY)

TUOMIO - "Elinkautin" EP

This looks and sounds like those frenetic, gravel-voiced Finnish thrash from '82, even down to the A-bomb cover. Update early ABSURD and you have TUOMIO; not terribly inventive, but if you like the style... (SS)
(Free Animals, PO Box 586, 20301 Turku, FINLAND)

TURBULENCIA KAOTICA - cassette

Speedy, quick, raw, juicy hardcore. Rough grungy Spanish vocals. It's simple and straightforward to say the least. Seems to be a live recording, good sound quality. Most fast tempo, some mid-slow. Words seem to be pretty wild, at least from what I can understand. (CA)
(A Lejandro Dominguez P., Ave B., Fracc:Costabella #923, Ensenada, B.C., MEXICO)

TURUN TAUTI - LP

Mid-tempo punk with some interesting guitar things happening but otherwise, this is moderately faceless. Could be the Finnish lyrics, which I don't understand, but this didn't click with me. (WG)
(Matapuu c/o Petri Vallin, PO Box 586, 2031 Turku, FINLAND)

TUSK - "Lost Android" flexi

Slightly metalish hardcore, powerful as hell. That's on the long cut. then there's two more tracks that are quite thin compared to the other, and without that power boost they're not the same band. (TY)
(Overthrow Records, JAPAN)

TXORROMORRO - "Se Os Va A Caer El Pelo" EP

Poppy punk and ska that's done with lots of energy. Pretty decent. (TY)
(no address, SPAIN)

UK SUBS - "Greatest Hits Live in Paris" LP

Just what we all needed, right? The zillionth live UK SUBS album, this one is not their best, with some songs painfully edging toward rock, the others being lesser versions of their classic tunes. (TY)
(Released Emotions, PO Box 132, Acton, London, W3 8XQ, ENGLAND)

UNCLEAN - "Moloko Velocet" cassette

I'm not even gonna comment on the music on this one. Lyrics like "Blacula, get back to Africa..." warrant a fast eject and toss into the trash. No, on second thought, I'll tape the new PUBLIC ENEMY over this one. (JA)
(Toney Vast-Binder, 631 W. Drayton, Ferndale, MI 48220)

UNREST - "Kustom Karnal Blackxploitation" LP

Hmm... If I remember correctly, the last LP was better. It's got a bunch of light stuff, along with punky noise that would make the anally-retentive SubPop/Amphetamine Reptile trendies brush their hair extensions out of their eyes and take notice. Not total shit, but could've been better. (WG)
(Caroline)

VALSE TRISTE - EP

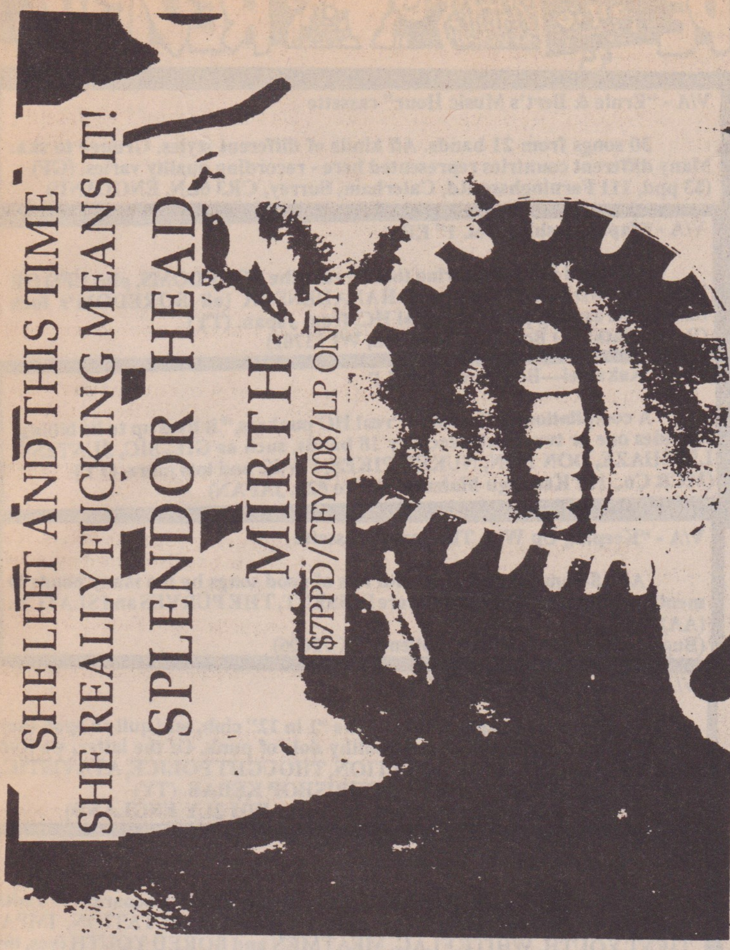
Powerful, melodic, but hard-edged punk/HC. Eight songs, all cook! (TY)
(Trash Can Records, Makasiinikuja 5, 61800 Kauhajeki, FINLAND)

VERTEBRAE - "At The Beach" EP

A good guitar garage band with one mid-to-fast song and one slower crawl. Nothing spectacular but they've got a good sound. (TY)
(Erl Records, 418 Madison Ave., Albany, NY 12210)

THE VOID - "All We Want" cassette

A real surprise, something with a truly different style. Has an interesting feel, some punk, some not quite punk, but all in all a neat tape to listen to. Most is mid-tempo and pretty happy, but the lyrics made me think. (CA)
(PO Box 65, Medford, MA 02153-0065)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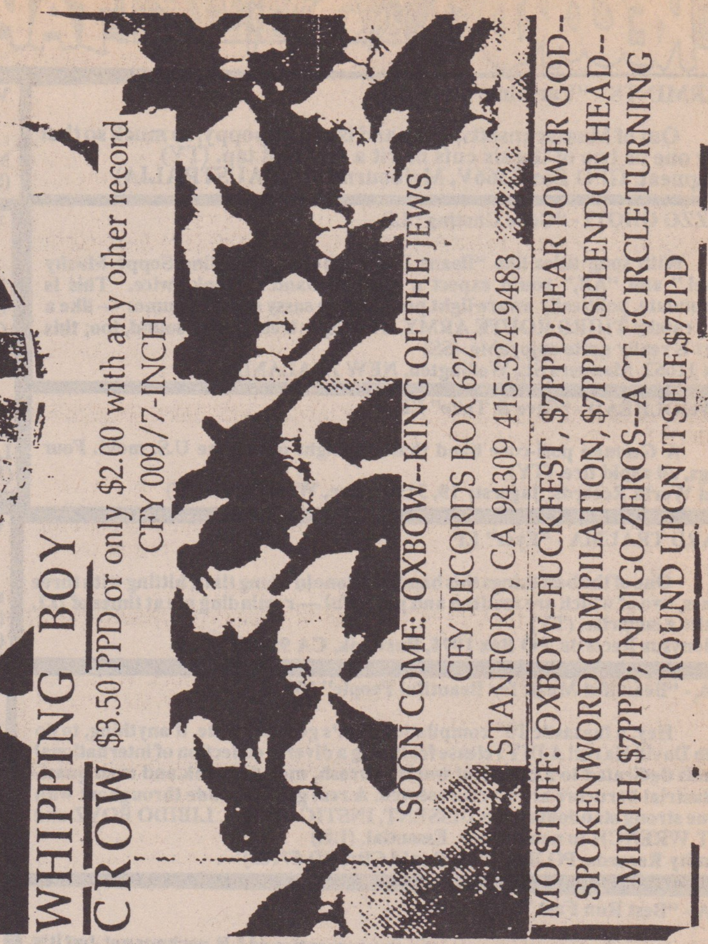
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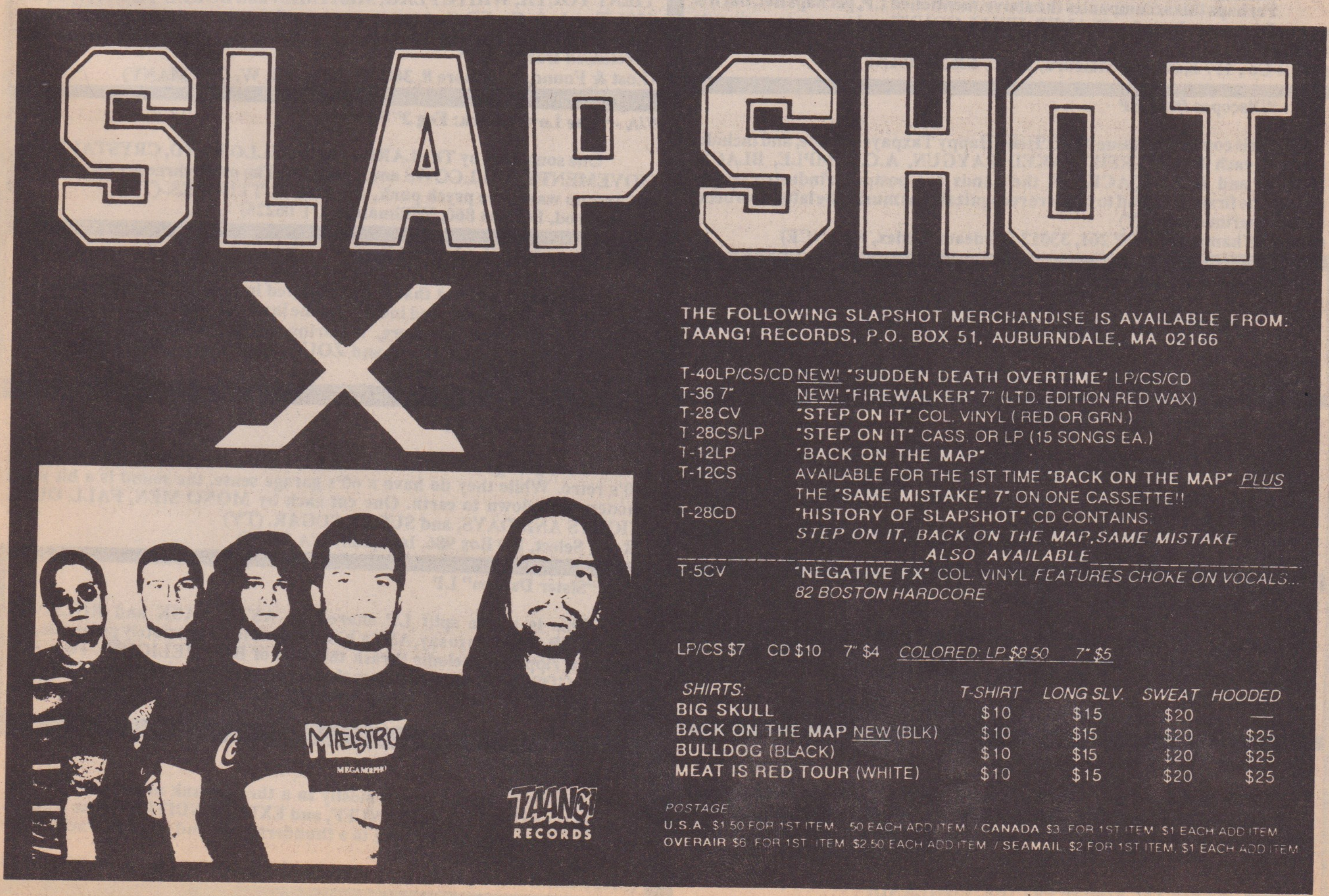
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RECORD TAPE REVIEWS

VARMINTS - "Varmints" mini-LP

Out of Massachusetts, this band is pretty poppy, so much so that only one or two of the six cuts merit a real foot tap. (TY)
(Dogmeat, GPO Box 2366V, Melbourne 3001, AUSTRALIA)

WAZZO GHOTI - "Gone Ghoting" LP

With song titles like "Beans Down Chutes, "Bleeding Soppy Mushy Drivel," and "Alf," you'd expect a goofball band. Think twice. This is articululate, politically aware light punk with a sassy sense of humor — like a more catchy THIRD ROUTE ARMY. A unique trebly band sound, too; this effort is really quite enjoyable. (SS)
(Box 11662, Manners St., Wellington, NEW ZEALAND)

X WOOLHEAD - "Give & Take" EP

A German posi-core band that's straight out of the U.S. mold. Four songs, all rapid fire. (TY)
(Old World Records, Jagerstr 19, 3150 Peine, W. GERMANY)

YARD TRAUMA - "Eyes" EP

One of the best things this band has done in a long time, hitting with three tunes, two of which are modern and powerful — reminding me at times of D.I. Quite a surprise. (TY)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)

V/A - "Beautiful Music for Beautiful People" 10"

Hey, a fantastic 10" compilation that's got very little, if anything, to do with David Hayes! A DIY release featuring a diverse collection of international bands dedicated to a beautiful world. Thrash, melodic punk and even quasi-industrial hardcore are all represented. A real good attitude throughout with some strong standouts from DISSENT, INSTIGATORS, LIBIDO BOYZ and TIT WRENCH to name a few. Essential. (LH)
(Amity Records, PO Box 1916, Rapid City, SD 57709)

V/A - "Best Run Fast Vol.1" flexi

Perhaps this accompanies the above-mentioned LP, perhaps not, but it's more of the same. Includes SLAVER, FINAL COUNT and two more — six cuts in all. (TY)
(MCR Co., 157 Kamiagu Maizuru, Kyoto 625, JAPAN)

V/A - "Discopeo 001" EP

This comes with issue #8 of "Hello Happy Taxpayers" zine, and includes one cut each by SMERSH, NAKED RAYGUN, A.C.TEMPLE, BLACKHOUSE and BLACKJACK. All the bands are postpunk/industro outfits, though the first three tend to be more recognizable as music, the latter two being more experimental. (TY)
(Filleau/Champaloux, BP 261, 33012 Bordeaux Cedex, FRANCE)

V/A - "Driven to Death" LP

A compilation of early '80s punk/HC that includes about four songs each by DISCHARGE, LURKERS, ENGLISH DOGS, GBH and ABRASIVE WHEELS. (TY)
(Clay Records, 12 Thayer St, London W1M 6AU, ENGLAND)

V/A - "Ein Tausendstel Dusseldorf" EP

A nifty regional comp. that features one track each by LOUD, JVF, SCEPTICAL CONFIDENCE, ASPIRIN, MALE and VIRUS 4. All the bands seem to have either a unique or compelling aspect. Good punk, and comes with a copy of Zosher sine. (TY)
(Teenage Rebel Records, Rudigen Thomas, Gerresheimer Str 16, 4000 Dusselford 1, W. GERMANY)

V/A - "Estamos En La Sima" cassette

A tape chalk full of very noisy primitive thrash from Medellin, Colombia. Sound quality is crappy — so bad the bands sound kinda industrial. Includes ATAQUE DE SONIDO, CRIMEN IMPUNE, DEXXONCIERTO and others. (CS)
(Carlos Ramirez, Carrera 58 #2-b-88, Medellin, COLOMBIA)

V/A - "Fuck EMI" LP

EMI sucks and this record proves it. Fifteen UK punk bands reclaim songs originally released on EMI in the form of a collection of covers. Informative booklet complements the fun tunes. Best offerings come from GENERIC, POLITICAL ASYLUM, THATCHER ON ACID and SOFA HEAD. Essential. (LH)
(Gaynor, PO Box 172, Preston PRI 7BE, ENGLAND)

V/A - "Ernie & Bert's Music Hour" cassette

30 songs from 21 bands. All kinds of different styles. Grunge to ska. Many different countries represented here - recording quality varies. (GF)
($3 ppd, 111 Farningham Rd, Caterham, Surrey, CR3 6LN, ENGLAND)

V/A - "Japan Bashing Vol. 1" EP

A 4-band comp. featuring those freaks the BOREDOMS, plus UFO OR DIE, OMOIDE HATOBA and HANADENSHA (all BOREDOM's fuck bands). Screaming post-industrial HC, from Japan. (TY)
(Public Bath, PO Box 2134, Madison, WI 53701)

V/A - "Kakamei—Best Run Fast" LP

A compilation dedicated to "real HC punkers," it lives up to its billing. Includes one or two tracks each by 18 bands, such as GIL, SIC, JUNTESS, LESSHAZE, DON DON, NUKEY PIKES, F.V.K. and lots more. (TY)
(MCR Co., 157 Kamiagu Maizuru, Kyoto 625, JAPAN)

V/A - "Keeping Up With The Jones" cassette

An 18-band compilation with lots of good songs by too many bands to mention. My personal favorites were DISSENT, THE PÜRVES and SLATCH. (AA)
(Bug Scratch, 49 Muirfield, Abilene, TX 79606)

V/A - "Knee Deep in Shit" LP

A selection of bands that play the "1 in 12" club, and quite a span they cover. There's a folky, arty and healthy dole of punk. Of the latter, we find POLITICAL ASYLUM, ALIENATION, THOUGHT POLICE, ATAVISTIC, VIRUS INSURRECTION and ARCHBISHOP KEBAB. (TY)
(1 in 12, 21-23 Albion St., Bradford, W. Yorks BD1 2LY ENGLAND)

V/A - "Lost & Found" - Box of 5 7"s

This unique package includes a sturdy box and five separate 7"s with their own individual sleeves. One each by UNITED MUTATION, IMPATIENT YOUTH, WHITE FLAG, MEATMEN and BORED YOUTH (yes, the 1981 Touch & Go EP that never came out!), all in a different color vinyl. Amazing music, amazing package — a classic non-bootleg of demos and unreleased tracks. (TY)
(Lost & Found, Im Moore 8, 3000 Hannover 1, W. GERMANY)

V/A - "The Love Attack: Fog 3" EP

One song each by The LARRY MUNDELLO BAND, CRYSTALIZED MOVEMENTS, HELLCOWS and a jazz cut. The other three are all garaged out, one no wave, one psych punk, one kind BUTTHOLES. (TY)
(Tulpa Prod, PO Box 860, Willimantic, CT 06226)

V/A - "Make War Not Love" LP

An interesting boot that is quite limited in pressing (out of Germany), claims to be fairly priced, and includes some inspired liner noter. The material is all early Japanese hardcore, featuring GISM, ANTISEPTIC, KURO, COMES, HEADLESS, CRIME and ZOUO. Some classic stuff here. (TY)
(Hammer Records, no address)

V/A - "Puget Power" EP

Four garage bands that don't fall too much into the cliche 60's mold on 70's retro. While they do have a 60's garage sense, the sound is a bit more modern and down to earth. One cut each by MONO MEN, FALL OUTS, NIGHTS AND DAYS, and SUGAR SUGAR. (TY)
(Regal Select, PO Box 986, Issaquah, WA 98027)

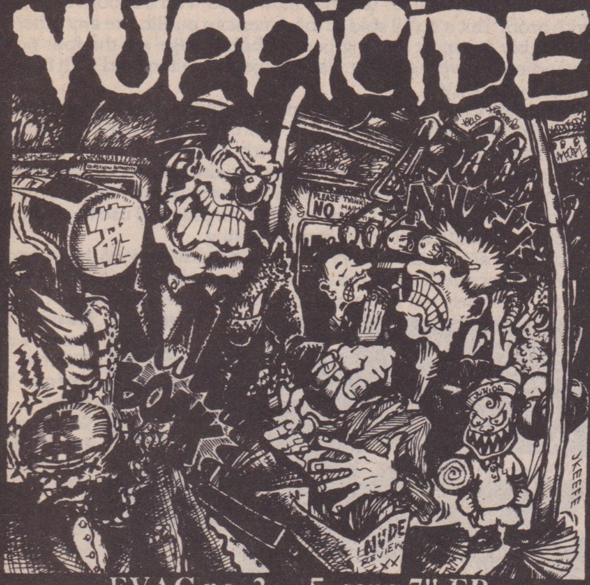
V/A - "Sister Dansen" LP

This is a live split LP shared by ASTA KASK and ROLANDS GOSSKOR. Needless to say, ASTA KASK turns in an absolutely great side, the catchiest, rippinest melodic thrash this side of BAD RELIGION. Poor ROLANDS GOSSKOR have to follow them, and there's no way to go. (TY)
(Studio Otukt c/o Naslund, Kungsholmsstr 141 5tr, 112 48 Stockholm, SWEDEN)

V/A - "Spleurk 2" LP

The 21 tracks here stay mostly in a thrash/punk mode, with distinct highlights by CRIB DEATH, SNUFF, and EXIT CONDITION. The album's effect is something like listening to a thunderstorm, and its good tracks make it mildly recommendable. (SS)
(Meantime Records, 11 Salutation Rd., Darlington, Co Durham, DL38JN, UK)

EVACUATE RECORDS June 1990 Releases



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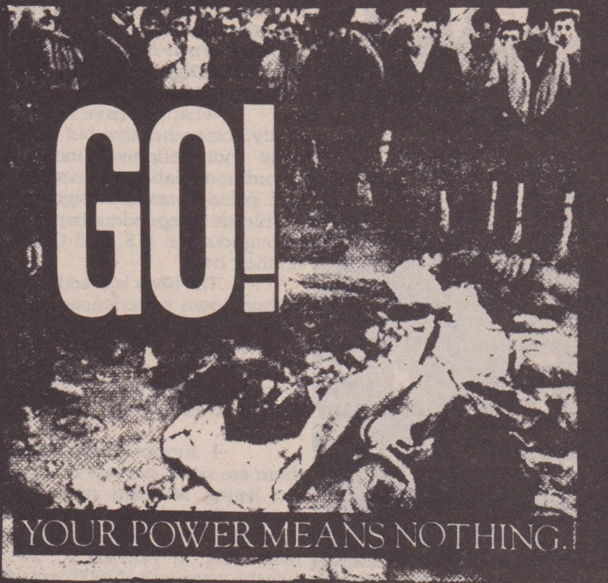

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BOOK REVIEWS

Reviewers: Martin Sprouse(MS), Rkki Sender (RS), Lance Hahn (LH), Devon Morf (DM)

Michael Dorf & Robert Appel, *Gigging: The Musician's Underground Touring Directory*. (Writer's Digest Books, 1989) 191 pp., $14.95.

What you have here is a pretty comprehensive but admittedly "not definitive" index of record stores, labels, radio stations and press contacts designed to enable an independent band tour throughout the U.S. and Canada on their own.

The book is based on the authors' own experiences gathered through managing their own label (Flaming Pie), club (N.Y.'s Knitting Factory), and band (Swamp Thing), and which they compiled into a book of tips and address's.

I suppose that though there are some careless mistakes; i.e. listing Mordam records as Madam Records, the Chatterbox as being located in Valencia CA rather that on Valencia St., S.F. , and omitting Gilman St., the book does offer, like the cover says, "2000 contacts for: booking gigs, getting air play, selling your records, getting press & publicity, and making money with your music."

The last part, "making money with your music", is the only part I have a problem with. The book purports to be a source of help for touring "alternative" bands, but there seems to be an under riding coddling to this "one day we might stars by using the underground music as a stepping stone" attitude. But then I guess that's more of the band's choice as is how they use this book. Also, knowing how the underground works, these contacts might be outdated in a couple months. (DM)

John Yates, editor, *A No Record Deal*, [San Francisco; Pressure Drop Press, 1990]

First of all, A No Record Deal is more than just a book. In fact, it's not really a book at all. In terms of commodity, it's a package containing one large booklet, one pull-out sheet, four large sized posters (back to back), two postcards, a jacket, and a sleeve. So right away, you have something unique and absorbing. Nothing boring about fun packaging. . .

However, what John Yates has compiled is more than just an amusing jaunt into tokenism. Drawing from the artistic abilities of four individuals active in the underground community (Martin Sprouse, Harry Sherrill, Doug Minkler, and Yates himself), A No Record Deal is an exercise in aesthetic terrorism. This is the mutant hybrid of punk art. "Written with love and sealed with a kick".

The overall theme is an attack on consumerism and how it's used as a desensitizing conditioner in our society. Our bodies have become commodities and our beliefs are sold to us in the same way we are sold sports cars, cigarettes, and sex. Everything is big and spectacular. We learn "reality" through repitition (re: fascism). A No Record Deal is both a parody and an all out attack on our consumer society.

The package itself contains four graphics by each artist, reflecting very different styles and ideas. First up is Minkler, whose unique silk screen art has brought his name to many bay area political activists. His topic focuses on how we are sold dangerous and fatal drugs (through alcohol and tobaco) by companies who advertise without morals. Minkler's style as well as factual points are blunt and to the point. Almost caustic in their attack.

Next is Harry Sherrill whose contribution (Ballot Results) is a look into how politics are sold in American culture. Pepsi vs. Coke is a hyper-metaphor for Bush vs. Dukakis. Television and the media serve as the hype for this absurdity. Can you taste the difference?

Martin Sprouse seems to have the most cohesive selection focusing on a brief history of the concept of boycotting. While the previous contributions serve as an active critique of consumer culture, Sprouse presents one possible way of fighting back. Using the metaphor of a deck of cards, he points out the fragility of certain economic structures. Oliver Stone may never make a major motion picture about boycotting. But it still remains an effective element in rejecting commodity.

Finally, Yates himself some of the hardest hitting graphics pointing out how Americans are duped, manipulated, and emotionally blackmailed into buying the US war machine. War has little to do with freedom and everything to do with profit. But it is still sold to the American public like any other lifestyle.

Probably the most striking part of the package are the four posters. All are outstanding and very striking. Each subject is epitomized with fantastic production and creativity.

Ever since Crass included thought-provoking, quasi-post-modern posters with their record releases, punk art has become a more refined attack on boring mainstream society. In the same spirit, A No Record Deal is political and inherintly revolutionary. While serving as criticism of our culture pointing out where consumerism has gone awry and commercialism has become a means of fascist control, A No Record Deal has also the practical use of jolting graphics and direct confrontation of even record buying.

No, there are no easy ways of fighting the society of the spectacle. But the first step is knowledge and the second is example. A No Record Deal is both and should be addressed as something very unique and admirable. (LH)

Rudy Rucker, Peter Lamborn Wilson, Robert Anton Wilson, Mike Saenz, *Semiotext(e) SF 14*. [New York: Autonomedia, 1989]

An eight point review of Semiotext(e) 14 (the science fiction issue).

1. Science fiction has come a long way since Ursula LeGuin. The latest Semiotext(e) poses a threat to the old school of SF writers. Gone are the days of simple heroes and obvious lines of good and evil. Someone has poisoned the gene pool of science fiction and cyberpunk has become the mutant offspring.

2. Imagine deranged punkers re-reading P.K. Dick. Watching re-runs of "If..." Blasting Bad Religion on a broken down ghetto blaster. Zoned out on hyper-speedy-hallucinogens. It's post-existential, post-industrial, devicive black humor. This is simulated, computer generated, futuro anarchy. Cyberpunk is the gun at the head of Isaac Asimov.

3. Old timers including J.G. Ballard and William S. Burroughs make their contributions doing what they do best. Introspective and experimental, their contributions may surprise fans of their more popular works. Still, under the broad heading of science fiction, they provoke thoughful reactions with stylistic grace. Even when the rest of the science fiction world rolls on, they've stuck to their guns going off on deeper tangent.

4. It would be too much of a sweeping generalization to classify all these writer under rigid subject headings (as Rucker and Lamborn Wilson attempt in the preface). Like them of not, these are merely what's left of the possibilities sci fi once offered. For the most part, these writers are individualistic, creative, almost reclusive... Modern day H.P. Lovecrafts with a bent on anarchist violence.

5. Semiotext(e) realizes the power of science fiction. Not as an entity on it's own. But through the strengths of the writers. Perhaps though, science fiction originally was meant as a medium of peering into a hopefully better future. With visions of Jules Verne in their eyes, young writers sought to creeate a new improved society via artistic prophecy. But none did succeed. Even the "sanctuary" of Logan't Run can't provide a genuine escape from techno-cloned utopia.

6. Is science fiction pornography? Outrageous sexuality has become a trademark alont with hyper-violence. But this is release. Unlike contrived violence or sedate sex of the mainstream spectacle, modern science fiction is reactive. It's violence expressed on paper and dreamed of in reality. It's sexuality released from supressed standards driven into us by a society gone wrong. Cyberpunk is a polemic brick thrown at the spectacular shield of a conformist world.

7. Ursulla LeGuin first gave us the vision of possibility through sci fi with "The dispossessed". Since then the napalm molitov cocktail of sci fi terrorism has been sharpened and redefined. The new Semiotext(e) is merely a demonstration of what is possible. Most of these writers are just begining to develope

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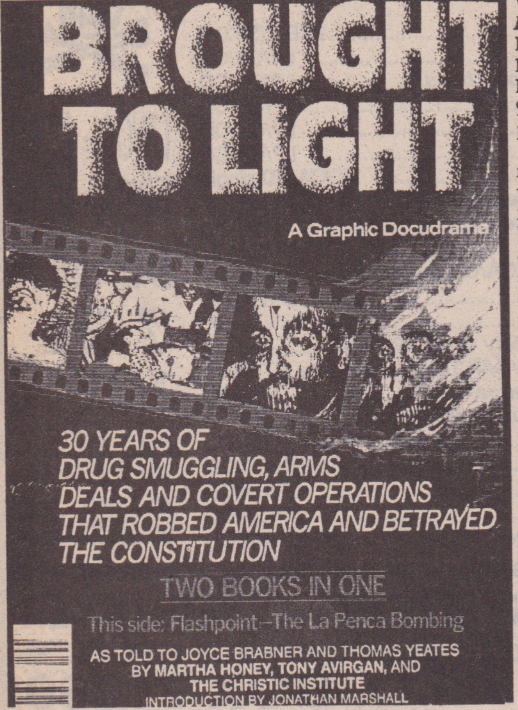
BOOK REVIEWS

and focus. As one of the editors mentions, the field hasn't been pushed as far as it will go.

8. "In cyber-space, no one can hear you scream." (LH)



Various artists, *Brought To Light*. Eclipse Books (P.O. Box 1099, Forestville, CA 95436), 1989, 84 pgs., $8.95.

The left has never had a problem with creating powerful agit-prop and has been equally as successful with writing and documenting accurate reporting, serious theory and truthful educational material but rarely have these two medium been crossed.

The image and the word are equally powerful in communicating a message and *Brought To Light* is an example were the two have been perfectly combined. This book is actually made up of two separate books that meet at a centerfold. Both books are based on information that the Christic Institute has compiled regarding U. S. covert operations. (The information turned into a lawsuit filed by the institute and is now on appeal). Each book contains an illustrated insight into the secret, dark and corrupt side of this country's government.

Book one is titled *Flashpoint: The La Penca Bombing*, and explains the events the led up to the 1984 attempted C.I.A. assassination of Eden Pastora, leader of the Southern Contra force ARDE (who refused to ally with FDN, the C.I.A. supported Contras). The story is taken from the reporting of Costa Rican journalists Martha Honey and Tony Avirgan and goes into great depth tracing the covert methods used by the C.I.A. to ultimatly overthrow the Sandinista government. Every major character involved from ex-residents of Cuba to the occupants of the White House are named and the history of their actions is documented. The artwork is straightforward and done very well. The page layouts are perfect and keep the reader interested in the twisting and sometimes confusing trail of events and information. This book lacks emotion and at times it's a bit dry (not as dry as the information alone), but its format and artistic style are very effective for education--especially for people who are just becoming aware of the story.

Book two is written by Alan Moore and drawn by Bill Sienkiewicz. The artwork is a bit more abstract but incorporates more imagination, excitement, and emotion than Flashpoint. The story centers around a cigar smoking Bald Eagle (the symbol of pure America) who basically spills his guts in a bar. What comes out of the Eagle's mouth is a general history lesson of C.I.A. covert operations that include assassinations, torture, media manipulation, drug smuggling, illegal arms shipments, coups, money laundering and other assorted crimes against humanity. The Eagle's tone and attitude are cynical, violent, fanatical, selfish, greedy and perfectly capture those of this country's leaders--whether they're from the government or big corporations. The connection between the text and art is beautiful but at the same time paints an ugly, disturbing picture of what really goes on. This book contains a lot more anger than the first one but might be a bit more realistic and able to hit closer to home.

Overall, *Brought To Light* is an important step in the distribution of information and awareness. The mixture of art and words is powerful and necessary and this book is proof that neither one has to be compromised for the other. Highly recommended. (MS)

Cookie Mueller, *Walking Through Clear Water In a Pool Painted Black*, [New York: Semiotext(e), 1990]

Cookie Mueller spits out her stories breathless and direct, weaving anecdotes from a fast and furious life into hilarious tales of high adventure and near-escapes. Spanning 25 years of experience, her stories range from a tale of the two lovers she had at age 15 to a reminiscence on the friends she has lost to AIDS. (Cookie herself died of AIDS, at age 40, in November last year). In between, she gets high with members of the Manson family in 1967 in the Haight, go-go dances in New York and attracts a self-proclaimed serial killer (he shows her a severed limb for proof), gets raped, travels to Italy and smuggles drugs to the Berlin film festival, stars in two John Waters films, resuscitates a drug O.D. at his own brithday party, has a baby and burns a house down!

Here's an excerpt from her story "Pink Flamingoes":

"There was no question that Divine would eat the dog shit. He was a professional. It was in his script, so he was going to do it. . .In the world there are many brave people: those who climb Mt. Everest, those who work in Kentucky coal mines, those who go into space as astronauts, those who dive for pearls. Few are as brave as actors who work with John Waters."(RS)

MOVIE REVIEWS

"Just click your heels together and repeat three times: 'The movie is not the book.'" That's what Margeret Atwood said about the screen adaptation of her incredible book, **The Handmaid's Tale**. I doubt if anyone in Hollywood could have done a better job and stayed linear. Writer Harold Pinter and director Volker Schlondorff stay faithful to the plot, characters and events of the novel, only the telling is different. Their version is probably way more accessible to the lumpen proletariat, and they're the ones for whom this should be mandatory viewing.

The Tale is set, according to the cheesy introduction "Once upon a time, in the not so distant future." In a time after a fundamentalist Christian coup that renames Amerika the Republic of Gilead and replaces the bureaucracy with a theocracy. Women are not allowed to read, write, own property or otherwise exert their existence as human. Women who considered themselves chattel to their husbands before the coup were left as they were. Those who did not were broken into two groups: the infertile who became slaves, or the fertile who became handmaids. Becoming a handmaid means having barcodes strapped around their wrists, months of brainwashing in the Rachel Centers, red gowns, prayer sessions and twenty-four hours of news about the war, the toxic waste colonies and the deportation of blacks and Jews to provide the entertainment; this is the technicolor fascism, the Walt Disney wet dreams of Falwell et al. Even their names are taken away, becoming Ofglenn, Ofwarren. Checkpoints at every corner. Car bombs and secret police bag and grabs. Impersonal sex committed on the handmaids, "Blessed be the fruit" by corrupt power trip officials with their sterile wives all getting down in a fully clothed born-again ménage-`a-trois. Wild animal purifications of suspected rapists. "Have a nice day," says one handmaid, walking around with a handful of bloody scalp. Every aspect of life is watched by a hypocritical citizen securitati.

The hypocrisy and power-sex-control games extend from the shadowy councils of state control into the homes of the privileged with their house slaves and handmaids.

See it, before it's no longer fiction.

The casting is almost perfect. Faye Dunaway, going to seed, reeks of mascara and righteousness as Serena Joy, a mainstream Tammy Faye type gone-to-seed. Now she has to live the world she was always praying for. Natasha Richardson is good as Kate, the handmaid in question. Robert Duvall is excellent as the Commander of state security. Elizabeth McGovern, well she was the model whom I visualized as the spunky dyke when I read the book.

See it, and take a Christian with you.

Speaking of adaptations, **Twin Peaks** is like a made-for-TV version of **Blue Velvet**, without Frank. OK, so it's the weirdest and best TV this side of The Singing Detective. That's saying a hell of a lot for the masses, to be sure. Kyle MacLachlan plays a psychic FBI agent, totally over the top in smarminess. The byzantine plot would make Thomas Pynchon drool with obscure lusts. Half the cast is slightly crippled, one way or the other. With all the fucking going on in a town of about 50,000, I'd say there's a heavy load of inbreeding going on around here. One-eyed obsessive-compulsives, wheelchair-bound supermoms, log ladies, senile mayors, you name it. Joan Chen is a new addition to my hierarchy of media sex goddesses. The tortured and slice-n-diced prom queen coke head exists only on video and audio tapes. **Twin Peaks** takes the soap opera to its most illogical conclusion. Watch it while it's still on. I doubt if TV could deal with David Lynch's twisted beauty and subtle gross-outs for too long.

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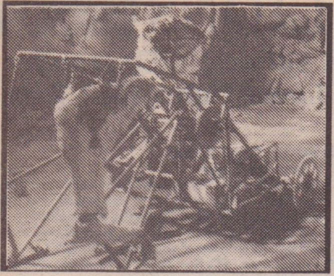

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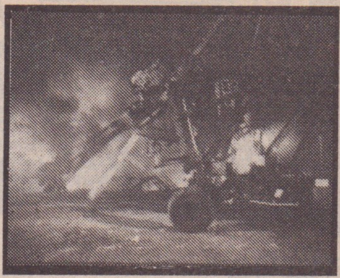

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BETWEEN THE LIONS

Reviews by (MS) Martin Sprouse, (JC) Jennifer Cobb (DD) Donna Dresch, (LH) Lance Hahn, (JY) John Yates

For those of you interested in sending in zines for review please include a postage paid price. If you're interested in getting your zine distributed in the U.K. write Ramsey at AK Distribution 3 Balmoral Place / Stirling Scotland / FK8 2RD (send a couple I.R.C.s for his new catalog). I encourage everyone to send their zines to Factsheet Five (6 Arizona Ave. / Rensselaer, NY 12114-4502 which happens to be the best documentation of independent publications.

HIPPYCORE #7 / $1.50 ppd.
8 1/2 x 11 - offset - 72 pgs.
What a piece of shit! Of course I'm joking. Another fan-fucking-tastic issue with great articles on rape, violence, socially responsible surfing, and something called post-structuralist environmentalism. Cool interviews with Christ On A Crutch, Sins Of The Flesh and more. It's intelligent, informative, and really fun. In fact, it's probably one of the best underground publications in the world right now. Radder than Jack Kahn's butt. Essential. (LH)
PO Box 195 / Mesa, AZ 85211

POST NO BILLS #2 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 12 pgs.
A simple music-oriented zine that has reviews, an interview with Caterwaul and some info/opinions. (MS)
PO Box 758 / Normal, IL 61761

UNDERGROUND PRESS #2 / $1.25 ppd.
8 1/2 x 11 - copied - 22 pgs.
Another cool issue that makes for good reading. Better than average interviews with Born Against, Stigmata, Verbal Assault, Leeway and some guy named Tim Yo. Also included are reviews, opinions and some good page layouts. Looking forward to future issues. (MS)
Christopher Dunham / 185 Oakwood Ave. / Troy, NY 12180

NEW BREED #1 / $1.25 ppd.
8 1/2 x 11 - copied - 20 pgs.
This first issue has interviews with Supertouch and Solid State plus reviews, opinions and photos. This issue sticks to a straight hardcore format but the editorials asks for more diversity in the scene so it will be interesting to see what next issue is like. (MS)
Mike / 239 Stevenson Blvd. / Buffalo, NY 14226

DISILLUSIONED #5 / 50¢ ppd.
8 1/2 x 11 - copied - 12 pgs.
In here we have reviews of zines and horror/gore flicks, opinions, fiction as well as a short interview with Mike from Factsheet Five which is the best part. (MS)
Kevin Estes / 4041 Nicholl Ave. / Muskegon, MI 49444

2+2=5 #1 / 50¢ ppd.
8 1/2 x 11 - copied - 20 pgs.
A good first issue that immeditaly establishes this zine's idenity. The writing is above average, there's humor and art (some good, some bad). This issue has interviews with Public Humilation and Ear Damage as well as some good reprints on propaganda games. (MS)
Pat Hynes / 15038 Juniper / San Leandro, CA 94579

COMPLEX #3 / 25¢ ppd.
8 1/2 x 11 - copied - 10 pgs.
Tons of reviews as well as some investigative reporting about Fugazi and Rapeman being the same band. The zine has a twisted humorous side...your poetry, it sucks! (MS)
Samuel Shiffman / 131 N. 6 Ave. / Highland Park / NJ 08904

STRAIGHT OUT #4 / $1 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
This zine is made up of an interview with Refuse To Fall, reviews, animal rights and Amnesty International information as well as several pages of personal opinions, fiction and editorials. Some of the personal writing is kinda vague. (MS)
Shayne Robb / 16339 Steubner-Airline #205 / Spring, TX 77379

SIVULLINEN #11 / $1 ppd.
5 1/2 x 8 1/2 - offset - 32 pgs. - English
A great combination of art and writing. The content goes from politics to fantasy, all of which are well done and show a lot of style, character and concern. There's a long contact list on the last page. (MS)
Jouni Waarakangas / Poste Restante / 00980 Helsinki 98 / Finland

CREEPY #11 / $1 ppd.
8 1/2 x 11 - offset - 40 pgs.
Ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha. Creepy? So sad you have to laugh. (LH)
PO Box 28472 / Kansas City, MO 64118

LUG AND LETTUCE #14 / 25¢ stamp.
one page - copied
Two hot pictures of the Lunachicks — whew. One side is classifieds, one side is reviews. It's cool, it's totally cool. (DD)
Chris Boarts / 30 Newport Pkwy #409 / Jersey City, NJ 07310

INFINITE ONION #2 / $1 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
Subtitled "A Journal of Art, Anarchy, and Wherepossumism," this is another good zine with original ideas following strong political convictions. Articles are written in an interesting way dealing with skinheads, violence vs. pacifism (I'm not sure I totally agree) and basic anarchist politics. Nice layouts make this a step ahead of most in its genre. Good. My only complaint is that the free condom in each issue has a staple right through it making it useless! (LH)
Dave Fischer / 7559 Red Mountain Dr. / Colorado Springs, CO 80920

SKIDGE #3 / $1.50 ppd.
8 1/2 x 11 - copied - 20 pgs.
Interviews with Samiam, Gangster Fun, Chicken Scratch and Poison Idea plus reviews, poems and other bits and pieces. There's a funny comic on the cover about the singer from Sound Garden. (MS)
76 Sapphire Ln. / Franklin Park, NJ 08823

CI FANZINE #7 / $2 ppd.
8 1/2 x 11 - copied - 34pgs.
Interviews with Turning Point, Supertouch, In Your Face, tons of show and record reviews, etc. Good effort, but it would help if the interviews were a little more thorough on a few issues...Cool editorial, and comes with a free Stand Up flexi. (JC)
Jeremy Weiss / 154 Wilson Dr. / Lancaster, PA 17603

ON LINE #3 / $2 ppd.
8 1/2 x 11 - offset - 44 pgs.
A beautifully printed hardcore zine that has interviews with Haywire, Headfirst, Inside Out (good), Haywire, Wrecking Crew and No For An Answer (which as always one of the better ones). Also included are reviews and photos. A close comparison would be No Answers minus the needed editorializing. (MS)
Suite 413 / 19744 Beach Blvd. / Hunt. Beach, CA 92648

NO EXTERNAL COMPULSION #3 / contribution or trade.
5 1/2 x 8 1/2 - copied - 12 pgs.
Interviews with Fugazi and John Yates that are kind of old, but interesting nonetheless, a few reviews and an article on sexism (and how to combat it from a male point of view)... Pretty darn good, and you can tell he really cares about what he includes in terms of content and thought. Get it. (JC)
N.E.C. 'zine / 537 W. Main #2 / Madison, WI 53703

FOETUS ACID #5 / $2.50 ppd.
8 1/2 x 11 - copied - 40 pgs - glossy cover.
Self-described as an artzine, this one features a large array of graphic styles assembled in the trademarked "rough-n-ready" punk rock fashion. Also features a couple short stories, cartoons and some poetry. An ok effort, but nothing too focused. (JY)
6107 Melrose / Hollywood, CA 90038

POSITIVE THOUGHTS #3 / $2 ppd.
8 1/2 x 11 - copied - 28 pgs.
Yet another of those zines from the "be an individual but a uniform style is a must" school of straightedge. Features interviews with Second Chance, Integrity and Face Value, plus editorial opinions, a couple articles (pretty good too), zine and record reviews of other such STedge oriented items, and not forgetting the "gotta have 'em" photos of pointing finger bands. Okay if you like this stuff. Whatever happened to creativity? (JY)
6853 Green Meadow Circle / Louisville, KY 40207

SKULL SESSION #15 / $1 ppd.
8 1/2 x 11 - copied - 48 pgs.
Good interviews with the guys from Hippycore, Nihilistics and Mike from Factsheet Five as well as some less inspirering ones with Butt Juice and a couple metal bands. As usual there are also reviews, editorials, humor and info. This zine's consistency is respectable. (MS)
3187 Keynes Ct. / Mississauga, Ont. / L5N 2Z7 / Canada

AMOK #7 / $3 ppd.
8 1/2 x 12 - offset - 60 pgs - German
Interviews with U.K. Subs, Nonoyesno, Slapshot, Sink, Gang Green, Les Thugs, plus one with the editors of Howl. Also reviews, photos, opinions and info. Lots to read if German is your language. (MS)
Manfred Hoff / Schlangenteter Weg 20 / 6702 Bad Durkheim 2 / West Germany

CLIPOPHILIA #7 / 65¢ ppd.
8 1/2 x 11 - copied - 26 pgs.
Do you ever wake up and feel like the whole world has gone sureal? Do you ever read the newspaper and feel like it's all post-modern text? Clipophilia assembles some frightening proof that this world is really weird. Lots of newpaper clippings from all over the country. Pretty interesting stuff. (LH)
PO Box 5671 Portland, OR 97228.

NOIR & ROUGE #16/17 / no price listed.
8 1/4 x 12 - offset - 60 pgs. - French.
More news and articles all with a certain anarchist bent. Great layouts and pretty cool comics throughout. There seems to be a lot of anti-fascist stuff as well. Really good looking publication. (LH)
Samedi Soir Dimanche Matin / BP 22 / 75660 Paris cedex 14 France

PICTURE THIS #2 / $1.25 ppd.
8 1/2 x 11 - offset - 20 pgs.
Another pretty good issue of this photo-only zine. Again, mostly from Gilman with lots of Murray photos. It's nice to see some of these better photos collected here. This time around features the likes of Screeching Weasel, the Yeastie Girlz, NOFX and more. Extra points for the rad photo of Desecration and No Use For A Name. (LH)
Jerry Guzman / 108 Professional Ctr Pkwy #202 / San Rafael, CA 94903

ANARCHOLL #4 / no price listed.
5 1/2 x 8 1/2 - copied - 20 pgs.- Polish.
Pretty good anarchist zine from Poland. I'm always impressed by the sheer number of politically oriented publications coming from the punk scene there. And there seems to be a certain style that all of them follow as well. Nifty job here and interesting even though I can't read it (actually, there's a one page summary in English which is a pretty nice gesture). (LH)
Darek Misiuva / Guliwera 29 / 03-610 Warszawa / Poland

WHATEVER RAMBLINGS #6 / $1 ppd.
8 1/2 x 11 - copied.
Basically this consists of a couple of pages of personal rambling (which range from funny, to warped, to rather interesting), an interview with "Marcel: The Greatest Human in the World" (which fits under the above description of warped), a couple of reviews and one-liners, etc. Supposedly this is the April Fools issue, and you're supposed to decide for yourself what's serious and what's not... cool idea, but it left me kind if confused... (JC)
5 Greenview Ave. / Princeton, NJ 08540

BLOOD BOOK #1 / $1.50 ppd.
8 1/2 x 11 - copied - 12 pgs.
When I looked at the cover to this one I had to do a double-take. Hadn't I just reviewed this one? No, it was just another Integrity review. Also features Die Hard (featuring copyrighted 'jock' lettering style logo), Confront, some live reviews, some live photos (no pointing fingers), and record reviews of you know who. (JY)
One Life Productions / PO Box 18161 / Cleveland, OH 44118

METEORISMUS #2 / $2 ppd.
8 1/2 x 12 - copied - 28 pgs.
From Finland, this zine features a mix of reviews, interviews (Sasquatch, Fflaps, Instigators, Mafia) and a bit o' artwork. Trad punk rock assembly. Not too hot. (JY)
PL 12 / 51601 Haukivuori, Finland

SISTER NOBODY #1 / $1 ppd.
7 x 8 1/2 - copied - 24 pgs.
Another zine from the homocore community. Features a series of short stories/interviews and some amusing little observations on life/life situations. Geared mostly toward the 'Girls Rock' angle. Interesting first attempt. (JY)
2336 Market #128 / San Francisco, CA 94114

ART PAPERS Vol. 14, #2 / $5.50 ppd.
10 1/4 x 13 1/4 - offset - 70 pgs - glossy cover.
Professional Atlanta contemporary arts publication features articles by Mike Gunderloy (Factsheet 5), Bill Withers (Redwing Blackbird distribution) and Alan Sondheim aimed specifically at 'Noise Culture' ('NC' being the term for a whole slew of underground grassroots level publications, ranging from Lookout! to Zendik Farm, Homocore to Smile, Threat By Example to Punchline [guilty!]). For those who normally shy away from this kind of publication but are interested in the underground zine subculture, this is recommended for a one-off buy. (JY)
PO Box 77348 / Atlanta, GA 30357

STRANGE DAMAGE #1 / $1.25 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
Rough first issue that has a lot of text to read but is a bit sloppy to look at. This issue has some scene reports, reviews and an interview with Generica as well as some silly comics. (MS)
Brent Field / 2 Highland St. / Whitefield, NH 03598

DIE FAT PIGGY DIE #1 / 65¢ ppd.
5 1/2 x 8 1/2 - copied - 12 pgs.
An interview with Base Apes and some assorted opinions as well as a condom that strangly enough seems to be one of the better parts of this zine. (MS)
PO Box 134 / Waynesville, MO 65583

ADVERSITY #4 / $2 ppd.
8 1/2 x 11 - offset - 36 pgs.
A thick metal and punk crossover zine that has interviews with Napalm Death, Revenant, Impetigo, Carcass, Deviated Instincts plus tons more as well as reviews, contacts and photos. The funny thing about this zine is that all of the bands' logos are done in that cliche detailed dripping style making them impossible to read but hey — maybe I just don't like metal. (MS)
144 Wadhams Ave. / Torrington, CT 06790

PAPER TOADSTOOL #2 / 50¢ ppd.
5 1/2 x 8 1/2 - offset - 16 pgs.
A well-executed project that is made up of ink drawings combined with words. The art is good quality with the themes exploring the problems of the world but from a more personal point of view. The words are simple and to the point. This is the type of project that everyone should do. (MS)
Duncan / 4946 W. Pt. Way / W.V.C., UT 84120

DECONTROL #101 / $1 ppd.
8 1/2 x 11 - copied - 14 pgs.
A simple zine that is done by a 15-year-old kid who hasn't been able to put out an issue for 6 months because of parental censorship. This issue has interviews with Rhythm Collision, Circle Jerks and the Bad Brains, plus some reviews. Respectable effort. (MS)
PO Box 404 / Duluth, GA 30136-0404

UNSCENE #1 / $1 ppd.
8 1/2 x 11 - offset - 28 pgs.
An informative first issue that has an interview with the Instigators plus a lot of editorials concerning animal rights from a common sense point of view as well as a militant one. Good effort but could use a name change... there are tons of zines with the same title. (MS)
PO Box 7101 / Fullerton, CA 92634

LOOK-WITHIN #2 / $1
5 1/2 x 8 1/2 - copied - 28 pgs.
A mixture of Krishna and Christian babble dominate this zine a set a good example of how certain people involved with alternative cultures are foolishly co-opted by mainstream "values" and are more like their parents then they would like to admit. The retro guilt message this zine has to offer has as much to do with higher consciousness as worshipping a corpse nailed to a cross. (MS)
4075 Minuet Circle / W. Valley City, UT 84119

U.K. RESIST #2 / $2 ppd.
8 1/2 x 12 - offset - 28 pgs.
Issue number two of this very clean and efficient zine features interviews with Citizen Fish, Decadence Within (hey guys), Hotalacio, Maniacs and Comrad. Also features a great gigs guide, a letters column (a good one), a brief news section, a classifieds part, an article on Bristish fascism (so that's where Gazza got to), a good piece on the poll tax (Thatcher's downfall? — we can but pray), columns and opinions and some interesting zine/record reviews to round it off. An excellent zine, wish there were more like it. (JY)
PO Box 244A / Surbiton /Surrey KT5 9LU / England

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ANCIENT GRANDMA SECRETS #4 / $1 or trade
8 1/2 x 11 - copied - 14 pgs.
Not your typical zine. An interesting mix of reviews (live and record) and short stories. While I don't usually go for this sort of thing (a lot of post-punky stuff) the writing is pretty good and for the most part captivating. Interesting stuff. (LH)
Libby Gilbert / PO Box 42691 / Tucson, AZ 85733

TWISTED IMAGE NEWSLETTER #17 / $1 ppd.
8 1/2 x 11 - copied - 8 pgs.
Ace Backwords has a pretty unique comic style. I don't agree with a lot of his agenda, but I do think his heart is in the right place. However, as far as humor go, this is always pretty hit or miss. Sometimes it's funny. Other times it's obnoxious or just plain sexist. Oh well. (LH)
1630 University Ave apt 26 / Berkeley, CA 94703

EAR OF CORN # 11 / $1.50 ppd.
8 1/2 x 11 - copied - 16 pgs.
Pretty straight-forward zine here with interviews and reviews. Decent cut and past layouts. Pretty good interviews with Three Legged Dog, Bloodstar, Sons Of Ishmael and others. Nothing that exciting, but it's a cool cover. (LH)
David Schall / PO Box 2143 / Stow, OH 44224

STRUGGLE Vol. 6 No. 1 / $1 ppd.
5 1/2 x 8 1/2 - offset - 40 pgs.
Marxist-Leninist, dogmatic, POETRY! Can you believe it? Bad politics and bad taste. It's actually kinda funny. (LH)
PO Box 13261 / Harper Station / Detroit, MI 48213

X #1 / $2 ppd.
5 1/2 x 8 1/2 - offset - 28 pgs.
I've said it before, and I'll say it again. I just really love UK zines. Interesting and clear layouts mixed with a healthy dose of reviews, interviews, and articles. The music style range from punk to post-punk. Consistent and interesting. (LH)
Phil / 7 Woodside / Madeley, NR Crewe / Cheshire CW3 9HA /

ENDEAVOR Vol. 1 No. 3 / contribution
11 x 15 - newsprint - 12 pgs.
Here's the real thing. A fascinating and eye-opening publications produced and written by prisoners on Texas's Death Row. Very political and always thought provoking, this is a must who still think jail is a proper institution filled with brainless thugs. A bold effort. (LH)
Endeavor / PO Box 23511 / Houston, TX 77228-3511

LOVE AND RAGE Vol. 1 No. 1 / $1 ppd.
11 x 15 - newsprint - 20 pgs.
Dubbed a "revolutionary anarchist newsmonthly," this paper is fairly thorough in covering worldwide anarchist news. No issue is left untouched from sexism to Nicaragua to prisoners to the eastern bloc. No specific agenda, but good in its reporting from an anarchist perspective. (LH)
Box 3 Prince St. Station / New York, NY 10012

PLAYGROUND #1 / 50 ¢ ppd.
5 1/2 x 8 1/2 - copied- 20 pgs.
Another Bay Area digest-sized"super punk rock" zine — this time out of the South Bay — complete with hand written "fuck shit up" articles, little kid drawings and comics, "Dork-fest" pin-up, etc. Kind of stupid, kind of funny (especially since the guy did this while stuck in Saturday School detention). If you get into Absolutely Zippo or Berkeley Sucks you'll probably enjoy this. (JC)
1324 Bobwhite Ave./ Sunnyvale, CA 94087

TINY ZINE #1 / free or trade (send a stamp).
8 1/2 x 11 - copied- 4 pgs.
The title sort of sums this one up: tiny. All this has is a bunch of zine and record reviews, and a short interview with Dissonance. But judging from the energy behind the reviews this could be pretty interesting if some more effort was put into it — hopefully next time we'll see something more?! (JC)
Monotonous Matt / 38317 Sunset Dr. / Oconomowoc, WI 53066

ZUGANG #6 / 3 stamps
8 1/2 x 11 - offset - 12 pgs.
This has a bunch of politically oriented editorials / graphics / information pieces, and interviews with Hellbound, 5th Column and Skeletal Earth. All and all I thought this was pretty good until I read through the interview with Hellbound, where they spew ignorance on AIDS and women's rights, and aren't challenged or questioned — at all. I know fanzine editors aren't responsible for bands' views and opinions, but when you put together a zine and obviously put a lot of care and thought into it, then turn around and let someone you're featuring in YOUR zine completely discredit everything you're trying to portray... there's something kind of weird about that. (JC)
Lisa / 2300 South E St. / Richmond, IN 47374

PHOTOSTATIC #40 / $2 ppd.
7 x 8 1/2 - offset - 32 pgs.
Welcome to the age of the art strike. The strike proves to be a real challenge for publications like Photostatic who's content in the past has been mostly based on that undefinable word "art." This turns out to be an interesting and clearly declared definition of photostatic. Interesting articles on art and politics as well as the editor's own projection of the art strike. Great review section as well. (LH)
911 North Dodge St. / Iowa City, IA 52245

SKELS LIFE #7 / $1 ppd.
5 1/2 x 8 1/2 - copied - 12 pgs.
A funny little zine that incorporates a lot of sarcastic humor and good jokes. This issue has a section that is based on a ripoff from Mad which clarifies what music fans really mean when they talk about music. (MS)
PO Box 711 / East North Port, NY 11731

THIS #4 / $3 ppd.
8 1/2 x 11 - offset - 48 pgs.
Another great wish that wasn't worth the long wait but nevertheless is good. This issue has interviews with The Buzzcocks, producer Iain Burgess, Flea Circus and the Flaming Lips. There are also reviews, art, humor and enjoyable writing styles. The cover is once again great but won't reproduce well so you'll have to take my word for it. (MS)
PO Box 1005 / Dekalb, IL 60115

HOUSE O' PAIN #2 / $1.50 ppd.
8 1/2 x 11 - copied - 24 pgs.
A punk zine from Nashville that covers the local scene as well as interviews with Caustic Solutions, Date Rape, Stupid Americanz, The Big Cheese and more. A lot of information. (MS)
PO Box 120861 / Nashville, TN 37212

NOTHING #1 / $1.50 ppd.
8 1/2 x 11 - offset - 20 pgs.
Interviews with Knifedance and Sacred Hate plus some opinions, art and an article about greatness of butt jokes. Simple but could offend someone's parents. (MS)
1148 W 136th St. / Carmel, IN 46032

CARTER #1 / $1 ppd.
5 1/2 x 8 /2 - copied - 24 pgs.
A good first effort that mainly covers different parts of the Florida punk scene. This issue has reviews, photos, comics and a lot of local news, which is an important part of any zine. (MS)
1239 N.W. 22 Ave / Miami, FL 33125

DEAD ZINE #2 / $1 ppd.
8 1/2 x 11 - copied - 16 pgs.
A sloppy punk zine that lacks in personal identity and has short interviews with Rednecks In Pain, Sockeye and Chemical People. The creators have yet to figure out in the long run double sided copying is cheaper. (MS)
PO Box 267 / Otisville, MI 48463

G.O.Y.A. #1 / $2.50 ppd.
8 1/2 x 11 - copied - 24 pgs.
Interviews with Problem Children, Jeff Dahl, Sons of Ishmael and ex-Misfits members band The Undead & Kryst The Conqueror plus info and environmental news. Potential for future good issues. (MS)
Jeff Taylor / 81 Barnes Ave. / Brantford, Ont. / N3R 4Y9 Canada

THE HIGH COST OF THE CROSS #5 / $1 ppd.
8 1/2 x 11 - copied - 24 pgs.
A new cleaned-up look with this issue. The graphics are simpler and the paper used to print on is an off gray, which makes for an interesting appearance. Contents include interviews with Poison Idea, Virulence and Bloody Mary as well as some opinions, art and a talk with an owner of an adult bookstore (one of the better parts of the zine). (MS)
PO Box 12005-632 / Bakerfield, CA 93309

SECULAR HUMANIST TENDENCIES #4 / $1.25 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
A solid mixture of opinions, art, comics, reviews and band interviews which include Bazooka Joe, Cringer and Society Gone Madd. Lots to read. (MS)
16389 Gladiola Ave. / Rosemount, MN 55068

COMETBUS #24 / $2 (through Blacklist Mailorder or Lookout Records only!)
5 1/2 x 8 1/2 - offset - 112 pgs.
One of the best punk zines that I've read in the last two years and it only has one paragraph about a band. The majority of the content is made up of interviews, articles, columns, interviews, reviews, humor, art, opinions, letters and more, all of which cover different aspects of the punk community. Beautiful and highly recommended! Get it! (MS)

FAGGOT #4 / 50¢ ppd.
one page - all folded up
Faggot is becoming a very important AND consistant forum on issues that affect us freaks. Such as issue no. 4, which deals with the recent labor and power disputes of the S.F. Tavern Guild who are not only very nasty on lots of issues but are also responsible for bringing back COORS into many of the gay bars. Cool. Issues 1 and 3 are going quickly. (DD)
Queer Riot Press / 2336 Market #133 / SF, CA 94114

LOW DEAD GUN Vol. I by Pig Havok
4 1/2 x 2 1/2 - copied - 12pgs.- send postage
Chick publication sized (you know... those goofy god comics). Short poems "and shit" from a guy who holds his breath until his eyes pop right out of his skull. (DD)
Unpleasent Books / Box 32 / 52 Call Lane / Leeds LS1 6DT / England

WHITE BOY'S ASPARAGUS THICKER THAN A MAN'S - by Paul Weinman
3 1/2 x 5 - 24 pgs. - send postage
For some time now I've been wondering just who is this guy who writes all these White Boy poems that anonymously appear in various sorta radical publications. Why it's Paul Weinman and I have a whole little book of his cut and paste collage and poems. Take note that this is no aryan-type book. It's more like a social commentary, or something. (DD)
Unpleasent Books / Box 32 / 52 Call Lane / Leeds LS1 6DT / England

THE MOTHRA EFFECT #1 / $2.50 ppd.
36 p. - offset - 8 1/2 x 11
A new fresh quarterly for all you punk literaries. Short stories and nicely put together. (DD)
PO Box 2752 / Minneapolis, MN 55402

SPUN #52 / $1 ppd.
5 1/2 x 8 1/2 - copied - 19 pgs.
Great looking "review zine" all artistically handwritten. Doug has nice hand writting. Wish it had more pages. Oh, by the way, Spun is looking for contributers. Good comic-style format. Reviews of Salvation, Caligula, Prick up Your Ears and more. (DD)
Doug Chapel Comics / 38 Reservoir St. / Holden, MA 01520

NOISE FEST #1 / $1 or trade
6 x 8 1/4 - copied - 32 pgs.
First attempt gives you interviews by mail with Godflesh, Saw Throat, SIC, FVK, Debauchery and Don't Kill Sheep. Also features the usual reviews and a couple leaflet-style articles. The editor asked for constructive critisism and so I suggest working on the layouts a little more. The cover proudly announces the "unreduced type" which is a bonus, but the style is pretty jumpy. Still, it's a first effort and we all gotta start someplace, right? Keep it going. (JY)
Chris Banks / 15 Ashbourne Gardens/ Bradford BD2 4AE / W. Yorkshire / England

WHAT NOW? #6 / $3 ppd.
8 1/2 x 11- copied - 48 pgs.
Thick and rich. Interviews with Billy Childish, Dead Moon, the Jigsaw Seen. Plus articles on fanzines, Bilingualism, poetry. And hey, don't let me forget to mention reviews. Hours of readin' pleasure. (DD)
Dr. Weasle and Madam X / 23 Nelson Apt #3 / Kingston, Ont. / K71 3W6 / Canada

THE ILLITERATE DIGEST # 5 / 75¢ ppd
8 1/2 x 7 - copied - 16 pgs.
Hey! You know what? If you put a light coat of glue (via some sort of glue stick) you can wipe away a postmark with a little spit and your thumb. Interviews with No Direction, Grog, real articles. Very tidy except for the drawings. I like it that way. Go. (DD)
Suite 200 / 121 24th Ave. N.W. / Norman, OK 73069

CHAOTIC WORLD NEWS AND OLDS #20 / $1 + 65¢ postage.
8 1/2 x 11 - copied - 22pgs.
Whoa. Craziness overload. Watch out for this. A great mess of information covering a wide spectrum of Discordia. I think it's making me crazy. (DD)
T.E.S.C. Building D / Room 106 / Olympia, WA 98505

EIGHTEEN WHEELER #2 / $2 ppd.
8 1/2 x 11 - copied - 24 pgs.
It's so cute that they took the time to staple a little note in the corner of page 3 apologizing for a couple of photos that were printed backwards. Besides that it's got the usual with Kramer, Buffalo Tom, House of Large Sizes. (DD)
PO Box 4256 / Dunellen, NJ 08812

BIRD CARPET #1 / $2 ppd.
8 1/2 x 11 - copied - 40 pgs.
Another first outing, this time from the U.S. Interviews with the Accused and Grog, plus, for whatever reason, a tribute to Dee Snider. A mish-mash of styles featured, mostly of the goofy cartoon variety and a generous helping of newspaper clippings. Photos of "pop stars" and not much else. A zine that Walter might find amusing. (JY)
Bird Carpet / 4218 Hearthside / Traverse City, MI 49684

DEGGIAL #4 / $2 ppd.
8 1/2 x 12 - copied - 16 pgs.
A Finnish zine but written in English, so all us lazy Anglo Saxons etc. can be pacified into paying attention! It features a lot of graphics throughout of the "far out" style. An interview with Radiopuhelimet, Toinen, Mafia, Svenssons Slavar and Department of Coreuption, Paska, plus some zine and record reviews. Not the greatest, not the worst. (JY)
Jukka Lehmus / Poste Restante 70110 / Kuopio 11 / Finland

CHAOTIC WORLD NEWS AND OLDS #21 / $1 ppd.
8 1/2 x 11 - copied - 22 pgs.
Cool cover! This one is getting better and better as far as layouts and content. Very hip articles ranging from SubGeniusness to Robert Anton Wilson. Twisted and fascinating, this one still catches my fancy every other page. Wild. (LH)
TESC Bldg D, Rm 106 / Olympia, WA 98505

ANOTHER PAIR OF SHOES #1 / 75¢ ppd.
5 1/2 x 8 1/2 - copied - 18 pgs.
Hey, this is pretty darn good for the first outing. Nifty little articles on animal rights, censorship and more. Nothing especially new, but it's nice to see more people who are starting to take a stand on the things they believe in. Good job. (LH)
J / 2121 Hennepin Ave #203 / Minneapolis, MN 55405

SPONTANEOUS COMBUSTION #11 / $2 ppd.
8 1/2 x 11 - copied - 36 pgs.
Like I've said in a previous review, this fanzine rules just because of the cool name. Lots of interviews here with a fairly wide range of bands (Skinny Puppy, the Fiendz, R.I.P., Nemesis, etc.). The layouts could still use a little work. But the content and reviews are all pretty interesting. The cover is pretty damn punk. (LH)
3943 Comnor Rd / Downers Grove, IL 60515

ANTI-SYSTEM #14 / $2.50 ppd.
8 x 11 1/2 - offset - 28 pgs.
Politically aware punk from Auckland. Once again, they're back with a nice mix of music coverage (scene reports, articles, etc.) and political news (Vivisection, Pro-choice, etc.). Nice simple layouts give this a real Time To Unite feel. Good job. (LH)
Anarchy Organization / PO Box 14156 / Kilbirnie, Wellington / New Zealand

PURE X THOUGHTS #3 / $2 ppd.
8 1/2 x 11 - copied - 40 pgs.
Totally fascist. I would say that this form of militant vegan, Krishna, fascism is much more of a threat to the alternative scene than the nazi skins. Completely moronic writing and interviews, yet it's just enough to play on sheep mentality which is the offspring of straight edge. A forum of stupidity. (LH)
3903 Haven Pines / Kingwood, TX 77345

EMPTY WORDS #1 / $1.25 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
I don't know if I've mentioned this before, but the smaller the page size, the better. This here is a nifty little effort with all the normal stuff (zine reviews, record reviews, interviews). Nothing amazingly new, but pretty darn good for the first issue. (LH)
Dave Palmer / 4326 W. 28th St. / Erie, PA 16506

GOTHIC #1 / $1 ppd.
5 1/2 x 8 1/2 - copied - 38 pgs.
Hey, glad to see these new pint zines popping up. Despite the deathy name, this is a fun littlle zine that also deals with interesting issues like pro-choice and animal rights. Some decent interviews with bands I've never heard of and some bits on Sonic Youth and Rollins. Nifty. (LH)
13 Chippewa Tr. / Browns Mills, NJ 08015

UBURBAN NIGHTMARE COME TRUE... #4 / 50¢ ppd.
8 1/2 x 8 1/2 - copied - 22 pgs.
This new issue includes interviews with Blowhole and Squat Thrust plus some reviews, poetry, art, comics and opinions. Good effort. (MS)
Pinto / 203 E. 31st. #311 / Austin, TX 78705

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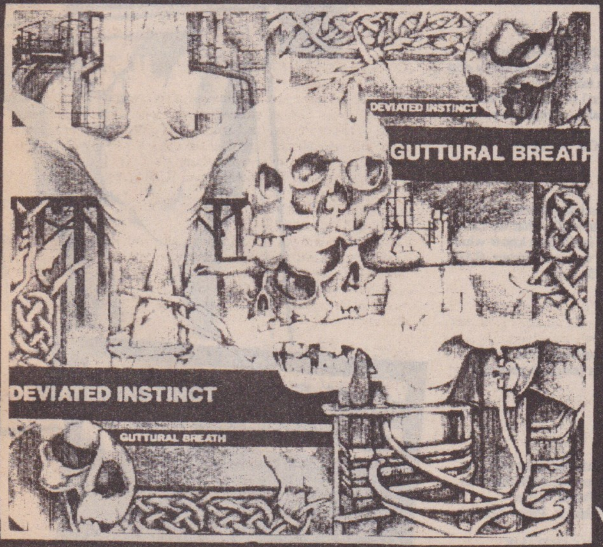

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BAT ZINE #6 / free plus 2 stamps.
8 1/2 x 11 - copied - 20 pgs.
'm going to assume that the ridiculous editorial on abortion is just a guest opinion and NOT the position of the fanzine. Well, straight edge seems to be taking over in San Diego. But as long as it includes bands that have their heads together like Amenity, then that's cool by me. Pretty good job here. (LH)
PO Box 119002, Suite #222 / San Diego, CA 92111

MINDLESS CONFUSION #3 / 75¢ ppd.
8 1/2 x 11 - offset - 24 pgs.
This issue is really great. Good interviews with 200 Stitches, the Radicts, Necracedia and Steve Kochersperger (founder of the Vegetarian Society at NY State). Also a couple of interesting articles on vegetarianism and legalizing marijuana. (LH)
791 Cornwall Rd. / State College, PA 16803

FLESHY FOLDS #1 / 85¢ or same in stamps.
8 1/2 x 11 - copied - 22 pgs.
Maybe I'm a prude, but the cover really makes me sick. Same goes for the collage. This is a strange little zine that has interviews with Mean Booper (who seem a bit out of place) and the Genitorturers (pretty cool name). As bent as it may seem, there's a really interesting article on autoerotic asphyxia. (LH)
Des Jr. / 18005 Geraci Rd. / Lutz, FL 33549

MUTILATED NEWS #6 / $2 ppd.
8 1/2 x 12 - copied - 28 pgs.
A consistent coverage of the Philipino punk/hardcore scene via interviews and reviews also some space is given to European scene reports and news. It seem like there's a lot going on in this part of the world. (MS)
Emmanuel Francia / 1031 Carpenter St. / Moonwalk Village / Pque. 1700 / M. Mla. / Philippines

MY GHETTO #1 / $2.50 ppd.
5 1/2 x 8 1/2 - offset - 40 pgs.
A good first issue that is thick as hell and includes interviews with Doom, Cowboy Killers, Twerp and a talk with Steve from 6661/2 zine. Also included are reviews, fiction, poetry, art and an enjoyable Germs history. (MS)
Al Slammer / 1888 Foster Hill Rd. / Bedford, Beds / MK41 7TB / UK

NERVOUS HABITS #5 / trade
5 1/2 x 8 1/2 - copied - 36 pgs.
A good zine that contains entertaining situationist type of thoughts, pranks and action. Articles cover topics as government surveillance, anti car perspectives as well as several humorous anti-authoritian rants and graphics that are sarcastic in nature. I liked this one. (MS)
Brainshot Inc. / G.P.O. Box 2854 Brisbane / Q.L.D. / 4001 / Australia

WORMFEAST #2 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
A first glance this zine with its bad title and poor graphics looks like just another early issue effort which in many it is — but I found the interviews (Fugazi and Gwar) to be worth reading as well as most of the other contents. Rough but has spirit. (MS)
Kevein Callais / 1045 Perrin / Arabi, LA 70032

RAMBLIN'ROSE #3 / $1.50 ppd.
8 1/2 x 11 - copied - 14 pgs. - French/English
This punk zine sticks to its roots with a couple of band interviews, some reviews and part 2 of the editor's version of the history of punk. (MS)
Pierre Roussel / 2320 Terrasse Mercure 3rd floor / Montreal / Quebec / H2H 1R6 Canada

A.C.T. #3 / "Pay what you want."
8 1/2 x 11 - copied - 40 pgs.
A.C.T. (Artists for Cultural Terrorism) takes its name from a line I used to use in my publication, and there are other examples of plagiarism throughout, which is not such a bad thing. Mostly a collection of artwork and articles covering a wide range of subject matter. Some poetry, cartoons, silly stuff. Not such a bad zine. (JY)
276 Sandowne Dr / Waterloo, Ont. / Canada N2K 2C2

SLOB #4 / $2 ppd.
8 1/2 x 11 - copied - 24 pgs.
Three color cover, a really well done pamphlet on the pros of legalizing marijuana, tons of reviews... and then I read the interviews and it all went down hill from there. Getting stoned and then interviewing bands might have a purpose somewhere, but in this instance it just turned out lame. Totally uninteresting questions asked (apart from Bad Religion) to God Bullies, Aspirin Feast and Resolution. Sorry guys. (JC)
Justin Johnson / PO Box 886 / Seattle, WA 98111

PUNCHLINE #5 / $1.85 ppd.
8 1/2 x 11 - newsprint - 40 pgs.
Another collaboration of political graphics / artwork by John Yates and crew... Two color cover and a variety of artistic styles. Contributors include Doug Minkler, Profane Existence, Martin Sprouse, Lance Hahn and tons more. Excellent as usual. (JC)
John Yates / PO Box 11458 / San Francisco, CA 94101

BY ANY MEANS NECESSARY #1 / $1.50 ppd.
8 1/2 x 5 1/2 - copied - 40 pgs.
This is great in a really simple way. Cheap typing, simple lay-out, the editorials are not that in-depth, only a few reviews, and this is GREAT. Humor, and really odd things (which end up being amusing even though they're serious), like opera reviews, good news / bad news articles, the moron ad page, etc. And the editorials cover a broad range of intelligent topics (even if they're not very long), there's an interview with Antischism, etc. I hope they keep doing this. (JC)
Michael McLellan / 550 Pinewood Dr. / Pendleton, SC 29670

HELLO HAPPY TAXPAYERS #8 / $3 ppd.
8 1/2 x 12 - offset - 86 pgs. (glossy cover) French.
This French magazine comes with a free 5 track EP and has an amazing print job. Despite all this we are told that it is a DIY zine (I guess the French have great print rates). Features interviews with Rapeman and Rollins (both come in English translations) and packed full with reviews pretty much for the rest of it. Worthwhile if only for the Rapeman and Rollins stuff. (JY)
Filleau / Champaloux / BP 261 / 33012 Bordeaux Cedex / France

A VIEW FROM THE UNBLIND EYE / no price listed.
5 1/2 x 8 1/2 - copied - 16 pgs.
This is a pretty good primer to a lot of contemporary anarcho-punk politics. Topics include multi-nationals, squatting, money, TV, etc., all from an anarchist perspective. Interesting and easy reading. (LH)
DIY Distribution / PO Box 253 / Oakengates Telford / Shropshire TF2 6UH / UK

JD's #7 / $3 ppd.
7 x 8 1/2 - copied - 60 pgs.
This could almost be called the "Nazi Skinhead Issue." I kinda think the masochism is something of a stereotype. But this is still a pretty good zine of sexy writing, news bits and even some interviews. The non-fiction is really what makes JD's worthwhile. Another cool issue. (LH)
G.B. Jones / PO Box 1110 Adelaide St. Stn. / Toronto, Ont. / Canada M5C 2K5

BIG DICK WORSHIP / send stamps.
8 1/2 x 11 - copied - 26 pgs.
Well, the cover says "last issue" but from what I understand, this zine is going to keep on. That's great because I really dig it. Sexy, silly, punky and fun, this is another great issue. A Ben Weasel interview even. Lots of fun articles and fiction as well. Once again, the reader's photo is out of focus. Damn! (LH)

POGO POST FANZINE #9 / no price listed.
5 1/2 x 8 1/2 - copied - 32 pgs. - German.
With the exception of some bits of news and reviews, this issue seems to be in honor of Mega City Four. Yes, everything you ever wanted to know about these popsters but wanted in German is here. Pretty cool if you're into the band. (LH)
PLK 089143 C / 2300 Kiel 1 / W. Germany

SOMETHING SMELLS #4 / $2 ppd.
8 1/2 x 11 - offset - 24 pgs.
Seven huge interviews in all including Fugazi, 5 Foot Nothing, Hard-Ons and Stone Telling (among others), record reviews, zine listings. I'd say the part that stands out the most in this is the LONG interviews... It's great to see an attempt to make them so thorough — it's obvious a lot of effort went into this (though it would be nice to see a little more variety in the lay-out). Great effort. (JC)
Glenn McGarvey / 72 Cundles Rd./ E Barrie, Ont.
L4M 2Z7 Canada

QUEST FOR SEX / $2 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
One of those hippest of the hip publications coming out these days. This one comes from Popular Reality and boasts such "post-post-modern, post-everything" writers such as Thom Metzger, Hakim Bey and the millionth reprinting of Bob Black's "Abolish Work." Add to this the witty flavor of the Sub-Genius. Cool shit here. (LH)
Popular Reality / 1264 Creal Cres. / Ann Arbor, MI 48103

DOLO ROMY #1 / $3 ppd.
8 1/2 x 11 - offset - 40 pgs.
While not directly involved with punk rock, this comic has a certain underground essence as it deals with Romy's misadventures in various lesbian bars and encounters. While the eroticism isn't especially erotic, the stories are really interesting and the artwork is unique. Certainly worth checking out. (LH)
Dolo Blue Graphics / PO Box 80023 / Mpls, MN 55409

ECHOLINE #1 / $1.50 ppd.
8 1/2 x 11 - offset - 40 pgs.
First of all, any zine that boasts Peter Murphy AND Martin Sprouse has got to be cool. And a great zine this is. Aside from the fantastic and aesthetic layouts, the content is really good with talk about self-expression, unity in the punk community, and nazi skinheads. Strong in-depth interviews as well with Fugazi, Jawbreaker, Crimpshrine, and of all people, Sinead O'Connor. Cool. (LH)
Emmanuelle / PO Box 191561 / San Francisco, CA 94119

THE COOL HANDBOOK / $1 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
The cover is very cool, which makes a good introduction for this zine. Between the political and punk rock cut and paste stuff, what we have here is a bunch of lists on what is cool and what isn't. You know what? It's actually quite interesting and clever. What a very cool cover. (LH)
Coolige / PO Box 132 / Solano Beach, CA 92075

WORD BURGER #10 / $1ppd.
8 1/2 x 7 - copied - 32 pgs.
Another visit into the realm of Boris' mind...
Stories, incoherent ramblings, little kid comics and graphics. Personally I can't get into it, but if you get off on people's personal trips, this is for you. (JC)
Boris / 1107 Alabama / S.F., CA 94110

THE GARBLED ZONE #2 / $2 ppd.
8 1/4 x 11 1/4 - offset - 38 pgs.
For a UK zine, this sure looks like something from the states. All the standard stuff with cartoons of guys in sweatshirts, baseball caps and sneakers. Pretty decent interviews with Goober Patrol, Virus Insurrection, Disarm, Decadence Within and Filthkick. Pretty hot shit with good layouts. (LH)
Ian Harper / 8 Hastings Rd / Banbury, Oxon, OX16 OSF / UK

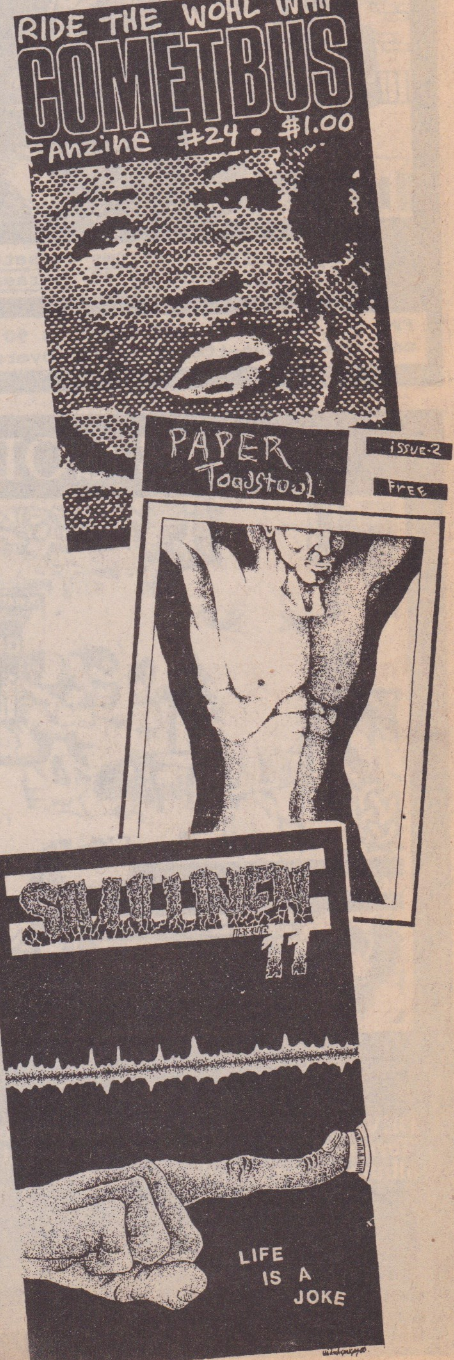
THIS ROCK & ROLL #1 / $2 ppd.
8 1/2 x 11 - copied - 22 pgs.
While I do like to diversify and I like a lot of the music covered here, I have to say that non-punk zines really seem to have a lot less personality and a lot more straightforward music stuff. Clean layouts and somewhat interesting info on Lunachicks, MC5, Lemonheads, Low Meato, Butthole Surfers and Underdog. A lot of potential. (LH)
AIR / 285 W. Broadway Suite 300 / New York, NY 10013

GAINSAY #3 / $2 ppd.
8 1/2 x 11 -copied- 36 pgs.
Really down to earth, honest effort. Good interviews with Jawbox, Laughing Hyenas, TheUnknown, Kim from the Dischord mailroom, reviews, columns,
editorials, show reviews. Cool job — keep at it. (JC)
Joel Wick / 115 Candlewyck # 704 / Kalamazoo, MI
49001

TEEN PUNKS IN HEAT #3 / $3 ppd.
8 1/2 x 11 - copied - 16 pgs.
Well, there still really aren't any naked punkers in this zine. But the stories are getting steamier with contributions from both men and women, hetero and homo. A pretty interesting interview with Rusty Zipper of Psycho Sin (I guess he's been in a few porn flicks) and more. Again, the most boring parts are the porno reprints. Still pretty darn good. Believe it or not, you have to be 18 or older to get this. Age statement is necessary says Ben. (LH)
PO Box 37 / Prospect Hts., IL 60070

THE FANZINE THAT HAD NO NAME #3 / send stamps.
5 1/2 x 8 1/2 - copied - 24 pgs.
Another fantastic free issue. This one's got movie, zine and records reviews along with some interesting local news and gig info. Pretty interesting piece comparing the prices and condition of shows in the area. Decent interviews as well with DI, Psycho, Underdog and a Reality Control article. Seems like a lot of interesting things come out of Santa B. Cool. (LH)
Jamey Billig / 1693 Franceschi Rd. / Santa Barbara, CA 93103

FILTHY FUCKIN' PUNX #4 / 75¢ ppd.
11 1/2 x 17 - newsprint - 16 pgs.
What a big switch! Once a little xerox zine, now a huge newspaper for the same price! This issue is especially good with some pretty good interviews with politically hip, international, hardcore and punk bands including Destroy, Nausea, Confrontation, Sedicion, Pazuzu, Crimen-Impune, and some lame band called Cringer. Reviews and some fun graphics as well. Good job here. (LH)
Pete / 4611 1/2 152nd St. / Lawndale, CA 90260



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Sorry, but they all went fast and furious. I'm sorry if there have been delays. But this is mostly a one person deal so I've got a lot to do. Thanx in advance for your patience. Here's a list of zines that are really cool that I sell...

HIPPYCORE #7 ($1.25)
PUNCHLINE #5 ($1.85)
ECHOLINE #1 ($1.50)
COMETBUS #24 ($2)
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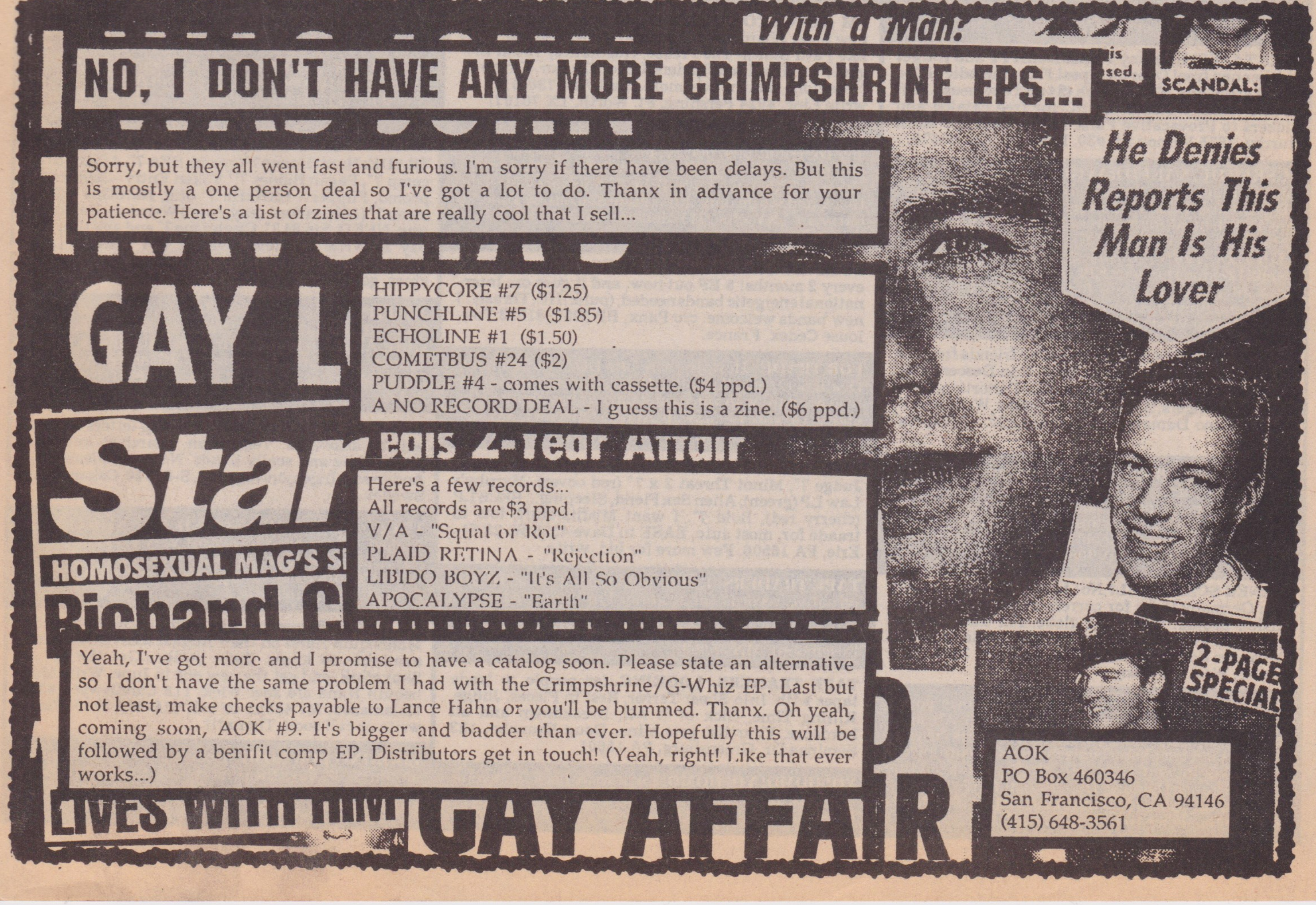

Yeah, I've got more and I promise to have a catalog soon. Please state an alternative so I don't have the same problem I had with the Crimpshrine/G-Whiz EP. Last but not least, make checks payable to Lance Hahn or you'll be bummed. Thanx. Oh yeah, coming soon, AOK #9. It's bigger and badder than ever. Hopefully this will be followed by a benifit comp EP. Distributors get in touch! (Yeah, right! Like that ever works...)

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CLASSIFIEDS

40 WORDS $2

NEGAZIONE FROM ITALY are looking to tour the US after their appearance at the New Music Seminar July 18. Any bands interested in sharing equipment (will bring their own guitars, 2 heads, snare & pedals), they can pay their share of van and expenses. Please write Marco Mathieu, Via Renier 25/4, 10141 Torino, Italy, or call 39-11380543.

PUNKHEAD'Z FANZINE NEEDS your opinions, scene reports, drawings, recordings, poems, pictures, interviews, articles, ads, newsclipping, columns, etc. anything. No racist, fascist or sexist please. Distributors, anyone encouraged to write! Send all stuffs to: Punkhead'z c/o Melissa, 10306 1/2 Paramount Blvd., Downey, CA 90241.

PUNK - HARDCORE - INDUSTRIAL - hundreds of shows! Most are excellent quality. Punk movies also! Available in PAL or NTSC systems. Send for a list or call: Peter De Mattia, 8 Haddon Rd., Hewitt, NJ 07421. (201) 853-4420.

SEX! NEED SEX! Putting together comp. tape dedicated to sex. Any type of music. Will be sold in DC area and in this mag. Free copy to those who send in their songs. N.E.W.S., 734 S. Lee St., Alexandria, VA 22314.

PSYCHOTRONIC T-SHIRTS, cannibal girls, Charles Manson, slasher movies, medical disasters, S&M ads, bondage, Ted Bundy after execution, Weekly World News, Texas Chainsaw Massacre and more! Over 120 designs. For catalog, send $1 to Mutilation Graphics, 3765-B Oriole Ct., Shrub Oak, NY 10588.

ORIGINAL DOCS FROM '70s for sale. Black, 13 eyelets w/ 2 buckles, size 10. Broken in but in good condition. Hey! Don't be just another dude w/ 10 or 12 eyelets that everyone else has. Be original, and wear DM's that no longer exist. Bid starts $150. Send all bids to Claire, 1099 Corvette Dr., San Jose, CA 95129, by July. (Hi, sexy voice!)

ITZA PUNK ZINE #3 w/ Roadkill, Necromancy, Exoteracy, Impetigo, Straight Out, Radiation Sickness, Slap a Ham Records, 2 Car Family, Freaks of Nature, Dekay and more! 40 pgs. only !1 ppd ($2 ppd overseas) to Itza Punk Zine c/o Mark Murray, 1675 Vernon St. #39, Roseville, CA 95678.

FREE TAPES! BUY any 5 tapes from PPP and you get another one free! Over 50 tapes! From melodic HC to brutal grindcore. $3 ppd each ($4 ppd overseas). Fast service! Send a stamp or IRC for free catalog and stickers to Provacative Punk Productions c/o Mark Murray, 1675 Vernon St. #39, Roseville, CA 95678.

HUSKER DU/NAKED RAYGUN wanted: NR - Treason 12", Flammable Solid 7", Basement Screams 12". HD - In a Free Land 7", Statues (1st), any other early/rare HD. I have for trade only: Misfits Evilive 7", Halloween 7", Evilive 12", plus comp. tape of: N.O.T.L.D., Horror Business, Bullet, 3 Hits, Cold Cough, London Dungeon EPs, 3 bootleg shows, Glenn radio interview (Boston), Return of the Fly (unreleased) and She (unreleased version). Rick, 1003 67th Avenue Drive West, Bradenton, FL 34207.

23 YEAR OLD COOL dude looks for friends from LA area but I'll answer to everybody. Into Descendents, Chemical People, Adolescents, Social Distortion, DK's, Dickies, Avengers, Bad Religion, Germs. Write now!!! Massimiliano Damata, via Omodeo 123, 80128, Napoli, Italy.

"FUCK THE WORLD" by Rebel Rebel. Cyberpunk pop glam terrorism for the 1990's. Free 7" single. Big hair, mega-makeup and maximum attitude a la SS Sputnik, M. Crue, S. Pistols, and Jane's Addiction. Send $1 for postage to Rebel Rebel 7510 Sunset Blvd Ste #174, Hollywood, CA 90046.

WIENER SCHNITZEL? Not today! 22-year-old guy from Germany looks for correspondence with open-minded people 'round the globe. I'm into Descendents, Drowning Roses, Op Ivy, etc. Write to Boris-Alexander Schulmann, Wittekamp 24 A, 3000 Hannover 1, West Germany.

ALL PEOPLE WHO thought they were never gonna be on a comp., well, you're going to be! All anti-professional guitarists, bassists, drummers, psycho poets, insane telephone conversations, recordings of you talking in your sleep, etc. etc.!! should send/be sent to: Strange Damage, Department Barfwindow, 2 Highland St., Apt. #7, Whitefield, NH 03598. Bands welcome too. Price to be announced!

HEY YOU — BUY "The Orgy of Hatred" EP for only $1.50 and find out why the Base Apes are the most loved and hated band on the scene. Hurry before we're completely banned. Utjsen Recordings, PO Box 134, Waynesville, MO 65583.

HAVE FOR TRADE: Siege 7" (300), Napalm Death live 7" and LP and 7", Septic Death live 7" (1000), Stikky "Cuddle" 7" (500), Extreme Noise Terror live LP (500), Youth of Today live LP (500), Infest 12" (1000), Cro Mags 10" and live LP (500), SSD 7" (200), Mob 47 live 12" (600), Confuse 7" (300), NYC Mayhem 7" (500), etc. Wants: X-Claim stuff and all S.E. or other older US and Japanese stuff. My list for yours Georg Becker Jr., Haupt Str. 202, 6741 Hochstadt, W. Germany.

VIDEO TRADER: Hundreds of shows and movies. Have GG Allin, Ramones, Rollins, FUgazi, Slapshot, Samhain, Gwar, Big Black, Cramps, Skinny Puppy, Buttholes, Mentors, Iggy, Misfits, Dickies, Pussy Galore, Sound Garden, GI, DKs, and many more punk to hardcore. Also cult and horror films and obscure movies. Trade or sell. Your list gets mine. Send to Merle Allin, 28 Quint Ave #58, Allston, MA 02134, (617) 254-8577.

SELL/TRADE rare English Oi / punk records (ie UK Subs, Blitz, Sham, Upstarts, Crowbar, Crass, Damned, Clash, Exploited, Discharge, Vice Squad. . .) plus tons more (T.K., Lama, Rattus, Wretched, Slime 7", ZMIV, Misfits, Cro Mags 10"...) from all over the world. Looking for old US stuff. Send list or SASE to: H. Prochnow, Meisenweg 4, 23 Kiel 14, W. Germany.

FOR SALE - Big Black "Dead Billy" 7", Crucial Youth "Straight And Loud" 7", Meatmen "Crippled Children" 7", Freeze "Guilty Face" and "I Hate Tourists", and over 100 more. Send SASE for a complete list to: Dan McCleary, 941 President St., Brooklyn, NY 11215.

ATTENTION: Are you 17 and older don't really have a future? Let's do something about it and form a band. Already have singer just need you. Must have equipment. No experience necessary. "No metalheads". Ask for Marisela at (213) 605-5263.

I'M GOING TO COLLEGE and need good old and new punk / hardcore for a radio show. Wanted: stuff like Patti Smith, The Freeze, Dogmatics, Youth Brigade, Crucifix, Lime Spiders, Code of Honor, Kingface, Negazione, and much more. Call 817-738-6111 or write Linc, 4624 Pershing, Ft. Worth, TX 76107.

THE MISFITS SUCK!! But our zine doesn't. We need any contributions: poetry, art, stories, photos, recipes, records and tapes for review, or any other printable shit. Also, we have 4" by 5" ad spaces for sale. Black and white only. First issue due out by June, so hurry up... XY Zine, 711 Menomonee Ave., So. Milw., WI 53172.

COMP EP : Bands needed! PXVC: 1 comp EP out every 2 months! 5 EP out now, and it goes on. International energetic bands needed, (punk, HC, Thrash...) new bands welcome. c/o Panx, BP 5058, 31033 Toulouse Cedex, France.

FOR TRADE- Hey are there any DOA, Subhumans, Death Sentence, Forgotten Rebels, listeners out there who want to swap videos and tapes? I have both of the above. Do you? Let's swap. Andrew Strehler, 83 Gage Ave South, Hamilton, Ont, Canada.

FOR SALE TO HIGHEST bidder: YOT 7" 1st press, Judge 7", Minot Threat 2 x 7" (red cover), Myrphy's Law LP (green), Alien Sex Fiend, Sleeping... Brain LP (cherry red), Bold 7". I want Misfits stuff, lots to traade for, most auto. SASE to Dave 4326 W. 28 St., Erie, PA 16506. Few more for bid, write.

TAPE TRADERS: List of hundreds of punk/HC/alternative records for trading. I'm interested in all sorts of things, but especially in political type music. Your list gets mine. Ed, 16389 Gladiola Ave, Rosemount, MN 55068.

TAPE TRADERS. LOOKING for people to trade tapes with. Into Sheer Terror, Rest in Pieces, Judge, Killing Time, Sick of it All, Breakdown and all hardcore. Your list gets mine. Doug Evancho, 123 Seminae Dr, Greensburg, PA 15601

YO! HOMO! YO! HOMO! I will write back to anyone, lesbians, fags, rejects, anyone. Just write me. Mike Koester, RFD 1 Box 276A, Keene, NH 03431

FOR TRADE: Queers "Kicked" 7", Deep Wound 7", Freeze "Tourist" 7", N. Raygun "Flammable" 7", Happy Squit comp. 7", Black Market Baby 7", Misfits original 7"ers, various boots from Bad Brains, M.T., FU's, Misfits etc. Edwin Feenstra, le Helmersstraat 103, 1054 DM Amsterdam, The Netherlands.

WANTED: (don't faint!) Drunks With Guns ("Revolver", "Thirst" 7"ers) original!!! Halo of Flies "Rubber & Snapping" 7"ers, Ultraman both 7", X "New World" 7", Infection 7", Eat Communist Radio 7", Deathwish 7", Agent Orange "Secret" 7", any Circle Jerks bootlegs, Really Red "Controle" 7" and much more. Send for big want/trade list to: Edwin Feenstra, le Helmersstraat 103, 1054 DM Amsterdam, The Netherlands.

DESPERATELY WANTED!! Early Bad Brains demos & records, Toxic Reasons "War Hero" 7" and "Killed By Remote Control" LP, Transgression "Cold World" LP, info on Lydia Lunch - videos, pictures and articles. Also wanted: political and environmental comics (like Tom Keogh). Send all info to Jeremy Frederick, 1012 Stanwick Drive, Dayton, OH 45430.

HEY! GAINSAY #3 is out! features Jawbox, Laughing Hyenas, Dischord, Mannequin Hand, The Unknown, Broken Trust, art, opinions, reviews, comix, photos, a contest, and more! Only $2.00 ppd to Gainsay, 115 Candlewyck #704, Kalamazoo, MI 49001. Contributions welcome.

MORAL CRUX "SALMAGUNDI" - Available now! Consists of live tracks and studio outtakes from the beginning to the present. A must for any Crux fan. 90 minutes of power. $4 ppd to Justin Warren/ Anti Tapes, Box 1516, Moses Lake, WA 98837. Also available from Blacklist.

FOR TRADE: Necros - IQ32 7", Poison Idea - king 7", Cro-Mags - 10" boot, SSD - 7" boot, Warzone 7", Gangreen 7". WANTS: Minor Threat - Eyes 7", Willful Neglect - 1st 7", CIA - 7", Really Red - New Strings 7" & more. Write to: Evergreen Records, PO Box 497, CH - 6612, Ascona, Switzerland.

FOR TRADE: Double o 7", Die Kreuzen - gone away 7"(white), In Your Face 7", Infest - slave 12"(pink), Poison Idea - Fear 12", Underdog 7"(blue), Dinosaur jr - Thrown Down 7" (one-sided) & lots more. WANTS: SubPop 200, Red Snerts comp LP, Really Red - rip LP, Halo Of Flies - Rubber Room 7", Judge - Chung king LP, Fix - Jan's room 7", Husker Du - Amusements 7", Killed By Death comp LP's, Stains - John Wayne 7", Stalag 13 - LP. Write to: Evergreen Records, PO Box 497, CH - 6612, Ascona, Switzerland.

TRADE: Hard Stance 7"(green), SFA 7", Albany Style comp 7", Pagan Babies 7", Token Entry - Jaybird LP promo, Flipper - HaHaHa 7" orig, HardOns - Giveaway 7" (1000 in Aus. only, rare.) Weirdos - Destroy 7" orig. NEED: Sin 34 7", Circle One 7" and any L.A. Will pay $. Write to Steve Grimes, 954 Garratt Lane, Tooting, London SW 17 0LN, England. Need flyers & zines, got lots of English.

MISFITS. Dead Kennedy's. DI. Bauhaus. 45 Grave. Exploited. Bad Brains. Christian Death. Samhain. GBH. Agnostic Front. Warzone. Subhumans. Minor Threat. Vampires. Cemetarys. Blood, gore, horror films. Mishelle, 19423 N.Hwy #1, Fort Bragg, CA 95437.

MALE, 23 SEEKS PEOPLE to swap letters with, all will be answered. Vegetarian, anarchist into most punk, indie and scally bands. No nazis please. G.J. Andersson, Ingenjörsvägen 73, S-572 60, Oskarshamn, Sweden.

TOUR! MANNEQUIN HAND will be touring in August. We want to have fun! Very reasonable. Get the 7" on Shakefork and watch for the new 7" EP in June! Call Joel (before 11pm EST) at 616-383-2710 if you can help! Thanx!!!

WANTED! Places to play and places to stay for Mannequin Hand on their August tour. Info packets available to know them better. Get the &" on Shakefork, and get the new one in June. Write Mannequin Hand c/o Joel Wick, 115 Candlewyck #704, Kalamazoo, MI 49001 or call 616-383-2710. Please write or call soon. Thanx!!!

LOOKING FOR SOME Texas punk? $7.00 buys the album. $7.00 buys the compilation. $12.00 buys both! Send well concealed cash only to; One Star Wave, Box #653, Bedford, Dallas, TX 76095.

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FOR SALE OR TRADE: AOF, Crime, Freeze, Gang Green, Meatmen, Necros, Urban Assault 7"s & more. Send stamp for list to: Jeff, 481 Cambridge St. Apt. #3, Worcester, MA 01610

FOR TRADE: Cro Mags 10" and live, Y.O.T, and more, Noise core shit, test pressings. Send trade lists Frank c/o Push Beyone; Kesterstr. 11; 3000 Hanover 1; West Germany.

PPP SHIRTS. LAST EVER . PPP-Aussie design L only. US-$9 ppd airmail; $7 ppd surface; Europe-$7 ppd, rest of the world: $10 ppd airmail; $7 ppd surface. I.M.O's payable to F. Ahorper. Distributers get in touch. Push Beyond, Kestner Str. 11; 3000 Hanover 1; West Germany

MISFITS/SAMHAIN packet #2 now available with even more flyers, picture, etc. for only $7+$1 postage. Packet #1 is still available fore $5+$1 postage. K.M. P.O. Box 867262/ Plano, TX 75086-7262/ph#(214) 517-1230. Call for current list of records!

ATTN: VEGANS! and everyone else!! Hippycore fanzine is putting together a vegan cookbook! We need your recipes(especially obscure and international ones). All contributers will recieve a copy of the book upon completion! Send Recipes ASAP. Hippycore/ P.O. Box 195/ Meas AZ 85211

17 YR OLD MALE-Intelligent, open minded seeks free thinking females/males for correspondence and trading views(political, Musical, etc.). Favorite bands include DK's(Jello Biafra), Minutemen, Butthole Surfers, Ramones, They Might be Giants, and anything different. Please write! Jeff Steiner, Union Valley Rd, Mahopac, NY 10541. Tape traders welcomed.

RASTACORE COMPILATION LP needs hardcore/ punk rock bands that play reggae. Send demo and info to:Mike Briggs/Agent 86, P.O. Box 70354, Washington, DC, 20024.

DO YOU HAVE ANYTHING to say about anything? I'm starting a zine and I need biased opinions, bitches, poetry, scene reports, record reviews, art, photos, anything. Send to Kristin Bunyard, 3315 21st, Lubbock, Texas, 79410. Questions? Call (806) 799-0324.

DEEP WOUND 7" up for grabs. I need Crimpshrine's 'Lame Gig Contest' LP (first press, with booklet) and Nomeansno's 'Dad' 7". Mat, 3 Freeland Place, Bristol BS8 4N8, England.

WANTED - NIHILISTICS, Morbid Angel, Vice Squad, G.G., Sloppy Seconds, Bad Religion, Meatmen, 7". Videos for sale and trade, mainly looking for Mighty Sphincter, Creamers, AC/DC, Dread Zep, Lunachicks, Sacred Denial, SLF, and NY scumrock bands. Lloyd Von Erich, 2 Pasture Lane, Old Bethpage, NY 11804.

LOSER! 4 travelling from east to west coast in July '90. Need over-night crash pad in/around Buffalo, Cleveland, Toledo, Detroit, Chicago, Milwaukee and Minneapolis. Desperately in N. Dakota, S. Dakota, Montana. Two SE and veg. Two not. Cool record stores and skateparks are our destiny. Into Sub Pop, Dischord? Us too! Write Lena at 55 Ridgevalley Rd., Halifax, N.S. B3P 2E4 Canada, (1-902-477-4983).

BOSTON! I am looking to buy/trade Eye For An Eye, Formicide, Subjugator, Temporary Insanity (rule!), all others. Bands please write. I will also trade with anyone. Especially looking for angry speedcore stuff ala Judge, Nihilistics etc. Ken Theriault, #3 22 Ave., Madawaska, ME 04756.

VOLKSWHALE. Imagine a band that is a mix of Residents, Yello, Ministry, Psychic TV and Pee Wee Herman. This is the Volkswhale sound. Dig our 7" EP 'Borschta'. Only $3 ($5 overseas) on green or black vinyl (no pink left) from David Schall. P.O. Box 2143 Stow, OH 44224 USA.

I NEED CIRCLE JERKS stuff. Anything, posters, flyers, videos, t-shirts, etc. If you don't feel like giving it to me, I'll buy it. Also I'm desperately looking for a personal address of the Circle Jerks. Please contact me. Lee, 4244 Orchid Dr, Springhill, FL 34607

FUGAZI SUBPOP 7", Dead Kennedys' 'Kill The Poor' 7", Die Kruezen demo cassette pre-1983, GG Allin/ Artless split 7" EP (W. German label), Tad/Pussy Galore 'Damaged I & II' split 7". Why selling? I need cash to press a record. Stan Smith, 49 Muirfield, Abilene, TX 79606

20 YR OLD MALE who's looking for a female in the Boston area. Who likes punk/hardcore and horror films/books and has lots more interests. For correspondence write to Derek, 16 Border St. Apt B3, Lynn, MA 01905

FOR TRADE/AUCTION: Necros 'Conquest' LP, Straight Ahead 12", Heart Attack 'Subliminal' EP, 'Wild Things' comp (test press), DYS 'DYS' 12", Bad Religion 1st LP, FV Killers 'Target' EP, Neuroot/Fractricide split (Pusmort test), Hard Stance 7" (blue), Up Front LP (red sleeve), and more. Want Bad Religion 7". Send for list. Bids/trade offers to Mike, Box 508, Cooper Station, NY, NY 10276. P.S. also seek Euro-Folkpunk.

ARTS/LITERARY Magazine now accepting submissions from creative youth. Send drawings, photographs, poems, short stories, sociopolitical essays and articles, band demo tapes, and other printworthy material to: Magazine c/o W.E.S. Harman, 222 N. Duck St., #110 Stillwater, OK 74075. Include return address. All submissions seriously considered.

WANT FASTBACKS 'Play Their Five Favorites' 12". Will pay or trade, write Shannon, P.O. Box 8414, La Crescenta, CA 91224.

HOT HARLEY HONEY is lonely in the Mid-West. I yearn to travel, yet I have a young daughter. Can you write me a new world? If so! Joey St. Sauver, 403 Beacon St., St. Paul, MN 55104.

VIDEO TRADERS send your lists. Got Rollins, All, Bad Brains, Killdozer, Fugazi, Meat Puppets, Nomeansno, SNFU, Doughboys, and more. Especially want Phranc, Operation Ivy, Nip Drivers, Descendents, Rhythm Pigs(!)... Calvin Wholesome, 1560 Bloor St. E #71, Mississauga, Ontario. Canada L4X 1R8.

STRAIGHT EDGE LABEL looking for bands interested in putting out 7". Send demos, lyrics etc. All letters will be answered. Send to: Zac Eller, 3064 Schubert Dr., Silver Spring, MD 20904 or Brian McTurnan, 5215 Wissoyming Rd., Bethesda, MD 20816.

TWO PUNK ANARCHIST, feminist womyn who have travelled the U.S., wish to expand our horizons! We feel our purpose in life is to educate, learn, and wake up the sleeping masses! Would love to open the lines of communication with other punx in other countries! Especially Mexico! Smash all borders, one world or none. Road-core-hard-core, 1072 Dayton Ave., St. Paul, MN 55104.

YO, BOSTON DUDES: bass and drums (18+) needed for band influenced by real early Misfits ('Cough Cool' etc.) Have killer material, experience, and space. Vinyl ASAP and lots o' gigs. Inept or excellent but no fucking timewasters - if you wanna play thrashcore or are straightedge, don't bother. Totally serious shit. Info to A.R., P.O. Box 5621, Boston, MA 02114.

17 YEAR OLD male into industrial, cyberpunk, books, art, synths, vegetarianism, vodka, looking for non fascist/racist correspondents from anywhere. Willing to trade tapes. All letters answered. Chris Winkels, 3375 Sawmill Valley Dr., Mississauga, Ontario. Canada L5L 2Z8.

FOR TRADE OR SELL: Y.O.T. 'Can't...' 7" (first press), Token Entry 'From Beneath...', Crucial Youth 'Straight & Loud', Jerry's Kids 'Is This...' (X-Claim), 7 Seconds 'Blast...' (blue). My wants are Underdog 'True Blue' 7", 'A.O.F' 7", Septic Death 'Burial' 7", A.F. 'Victim' (Rat Cage), Offenders 'We Must Rebel' (R Radical), Reason To Believe 7" (Soul Force). Write or call Andy, 11558 Rolling Hills Dr., El Cajon, CA 92020. Ph. # (619) 579-1084.

PLEASE HELP US OUT!!! Hi, we are two 27 year old boys from Germany travelling through the U.S.A. in June/July 1990. Anyone out there wanna pick us up for a few days? Lots of fun guaranteed!!! Write to: Holger Jakobs, Schwabenweg 4, 4796 Salzkotten, W. Germany.

VELCRO OVERDOSE! That's right, V.O.D. is now unleashed upon the world! Speedy stupidcore with pointless yet hilarious lyrics. Brand new "Velcro Nation 1990" demo available for merely $2 ppd or send S.A.S.E./ I.R.C. for stickers, info, etc. If you dig old D.R.I., A.O.D. or Accused you'll dig V.O.D.! Write: Velcro Militia, c/o Jon Canady, 1439 S.Moline St, Aurora, Co 80012.

ICEBURG PRODUCTIONS is looking for straight-edge bands for a comp. I would also like to do a booklet so send pictures and info or whatever. Bands will receive a complimentary copy. Tim, UCSG Base, Box 1692, Ketchikan, AK 99901.

WANTED: Chronic Sick 12", Big Boys Industry LP, Stains J. Wayne 7", MAD Eyeball 7", Toxic Reasons Ghost 7", A.O.F. Wait 7", Bad Religion 7", Fix Vengence 7", Antiseen Drastic and Royalty 7"ers, more...TRADE: D.O.A. General Strike 7", Abused 7", White Cross What's Going On 12", Teen Idols Minor D. 7", Angry Samoans Queer Pills 7", Lock Jaw Dead Friends 7", Freeze Guilty 7", Bouncing Babies comp LP, Mob Upset 7", Worst 7", plus more... Mickey O'D, 19320 Stillmore St, Apt 116, Canyon Country, CA 91351.

WANTED: PIL 2nd Edition in metal tin, Fred Frith - Live In Japan, Nurse With Wound, M.B., Whitehouse, Die Todliche Doris, Mnemonists, DDAA, Z'ev and similar records. Will TRADE rare punk/hardcore. Brian, PO Box 891, Station E, Victoria, BC, V8W 2R9 Canada.

SMORGASBORD. To everyone who ordered the Face Up 7" from SMORGASBORD: We're sorry for the delay in your orders, but SMORGASBORD didn't place the original ad. We'll get them to you as soon as possible. Thanx for your patience! SMORGASBORD.

GET A HAIRCUT! If you are going to get a haircut, or already have, please send me the clippings for my "secret-project". At least an inch or more. If it's really short and colored I'll still take it. Lice-less (including cooties) human hair only! No pubes (unless they are a way cool color). Also, are there any cool people in Coon Rapids or surrounding areas that read this zine? Later. Pat Rohling, 3413 - 115th Lane N.W., Coon Rapids, MN 55433.

X THE CRAB SONG X present False Face 7" (Straight-edge from England) and The Cause 7" (Straight-edge from NJ). Each available for $5.00 ppd from Olivier Simonpietri, 62 rue Domrémy, 75013 Paris, France.

FOR SALE - Meatmen - Crippled Children ($50), Die Kreuzen - Cows and Beer ($50), Heart Attack - Keep Your Distance 12" sealed ($50), Misfits - Evilive LP Green Wax sealed ($50), Mastertape comps 1 & 2 ($40 each), Dope Guns Fucking Vol.3 ($25), Pusyy Galore - Pussy Gold 2000 sealed ($40). Write first to reserve and for postage cost to :Tim Welsh, PO Box 446, South River, NJ 08882.

VIDEOS! Agnostic Front - PA 8.14.86, Warzone - NY 2.28.88, Bad Brains - NY 5.28.88 (one of only eight shows with Taj and Mackie). VHS/NTSC format only. All excellent quality. $15 each ppd. Cash or money orders payable to D.Fitch c/o ATB, Suite 118, PO Box 3894, Milford, CT 06460. Foreign orders add $2 per tape for postage.

MORE VIDEOS! Gorilla Biscuits - NY 10.23.88, Judge - CT 6.4.88, Bold - CT 7.17.88. VHS/NTSC format only. All excellent quality. $15 each ppd. Cash or money orders payable to D.Fitch c/o ATB, Suite 118, PO Box 3894, Milford, CT 06460. Foreign orders add $2 per tape for postage.

DISCIPLINE - Reno, NV Straight Edge now have "Straight Edge With No Apologies" T-Shirts available. Shirts are printed on high quality 100% cotton Hanes Beefy-T's, size XL only. Short sleeved (2 sided) are $10 ppd, long sleeved (3 sided) are $13 ppd. Send money orders made payable to Mike Ward c/o Discipline, PO Box 5117, Reno, NV 89513-5117. Skeeno HC - Back on track.

OH MY GOD it's out, Ragman #13. Cover in 3-D (glasses included); interviews with Sloppy Seconds, Sick of it All, the A.G.'s. Plus articles, opinions, reviews and a Ragmonster comix puzzle from hell. Join us and have one heck of a good time. Send $2 to: 1015 Wentworth, Green Bay, WI 54304

HEY YOU! WANT to be cool? It's easy. You cand gain friends and be popular! Send $1 for the cool handbook (see zine reviews this issue). Coolige, PO Box 132, Solana Beach, CA 92075. Contributions being accepted for #2.

UNGA FUNGUS! Realize error of my ways, brought price Strange Damage #1 to $1, me losing cash, don't give fuck! S.D. #2 out soon, be twice size of #1, price hopefully cheap $1.25 - Free copy to contributors so send up fucking @#$%*&!! - Brent Thing, 2 Highland St, Apt#7, Whitefield, NH 03598! Grog! Fuck Brain!

CLASSIFIEDS 40 WORDS $2

ATTENSION NEW HAMPSHIRE bands! I'm trying to put together a tape compilation featuring bands of the hardcore, gothic, experimental genre. The proceeds will go to some sort of environmental, animal liberation etc. organization. Please do not feel offended if I do not use your material. Defunct bands' material is welcomed, but material from current bands is preffered. Write to Laszlo Toth, Echo Farm, Memorial Drive, RFD 1, Wilton, NH 03086 or Gareth Bingham, RDI Box 312, Wilton, NH 03086

SALE: MISFITS all 45's and 12" (no bootlegs), Sex Pistols 'Anarchy' 45 (German), Youth of Today LP (test-pressing), Slaughter & The Dogs 'Quick Joey' 45 (Spanish), Dwarves 45 on Sub Pop, Necros 'Conquest' 45. Free list! Mathies, PO Box 23184, Seattle, WA 98102

HANGING AROUND magazine looking for bands, writers etc. who would have some spotlights on them. Send H.A. a copy of ya group's production (rec./tape/video), and writers send fanzines/books. H.A. will review it all. In thanx you will receive next issue of the mag. H.A. has a 500 print run each issue. Your stuff to; Patrick Carlsson, Hunnemarav. 11, s-37434 Karlshamn. Sweden.

ENDLESS RESISTANCE! We have their backs to the walls. The police, lawyers, bankers, the military and insurance sales people. Help create anarchy and read Endless Resistance fanzine. Send $1.00 to Glen at 9325 Garrison Way, Eden Prairie, MN 55347. USA.

HELP! I need someone to send me the lyrics to the Cro Mags 'Age of Quarrel' LP. I have nothing to offer, except my friendship. Greye, PO Box 1383, Lompoc, CA 93438.

MINOR THREAT '81 demos 7" EP 8 songs - $10 ppd. Write to Mark, PO Box 1065, Stanton, CA 90680.

JAPANESE COMICS: Including the notorious Rapeman. Send 3 International Reply Coupons (you get 'em at the post office) for a complete list. Send to: Mykel Board, #301 Hoyconfolt Sobudai, 3-4774-153 Sobudai, Zama-shi, Kanagawa 228, Japan.

DEAR DISTRIBUTION I have 250 copies of 'Step By Step' 7" comp. & 220 copies '24 Hours' no. 22 'zine left. I've been looking to sell/trade for 8 months now! Please help. Gvido Obradovic, Strahinica Bana 43, 11106 Beograd. Yugoslavia.

BORED AS SHIT MALE, 23, travelling to San Francisco in May/June, looking for place to stay for a week. Sick of this area, social climbers, courtship rituals, planned communities, you name it. Also looking for pen-pals in this area, or anywhere else. No racists, homophobes, or assholes. Write me: Eric C., 6430, Maplewood Drive, Falls Church, VA 22041.

DESTITUTE AND BEING SUED by fucking everyone. So obscure, weird and experimental vinyl must be auctioned off. What this world needs is a good two dollar room and a good two dollar broom. Send S.A.S.E. for listings: Blongo, 1806 BroadwayAve. #2, Pittsburgh, PA 15216.

IF YOU LIVE IN EUROPE please write to Kurt at 3 Highland Dr., E. Greenbush, NY 12061 (USA). I'm going to be there next winter and would like to know some people before I arrive (especially in the Mainz and London/Ely areas).

FOR SALE: Misfits - Horror Business on yellow vinyl, Glen Danzig's - Who Killed Marilyn? on purple vinyl, and a lot of Sub Pop shit. Please send stamp for reply. Mark, 1173 Lancaster Way, Sacramento, CA 95822.

TRADE: MISFITS, NOT LD orig. 7", Auto B. Steele Halloween orig 7" Auto B. Steele, Beware 7" Evil is (green), Bucket (red) Murphy's (green) YOT 7" Judge 7" Undead 7"ers, lots more: Dale 4326 W28 Erie, PA 16506. I mainly like to trade for Misfits but, I'll consider anything. Also out soon "Our Feces" zine $1 write for more info.

TIRED OF THE SINGLES BAR club scene? Try a little introspection with "I'm My Own Groupie". 18 punkin bands, 18 fuckin songs on only one cassette (with booklet). Only $4 to T. Rex Boies, 983 Oakmont, Front Royal, VA 22630.

WE ARE a new punk band called "The Shammy Men From a Shammy Shop". We need publicity and exposure. Any fanzines or people who can help write: Nib, 719 John St. W. Listowel, Ontario, Canada N4W 1B6.

TRADE/SELL: Confuse- "Nuclear Addicts"- flexi, Kuro- "Fire"- flexi, Infest- 7", Outo/S.O.B.- "Live" 7" Ep, Napalm Death/S.O.B. - split Ep Vinyl copy! Not flexi! only 100 made!) Misfits-"Walk..."LP (orig. pink cover)- "Beware"- 7" (orig), Mudhoney- "The Gift"- 7" (purple)-"Live" 7", Confrontation- 7"(purple vinyl! only70 made!), + more! Seraphic Decay Records, Kamms Plaza-Suite #136, 3778 Rocky River Drive, Cleveland, Ohio 44111.

WANTS: Morbid Angel-7", E.N.T. -"Live"-LP, S.O.B.-"Thrash Night"-7" (red vinyl!), Mudhoney/Melvins-split Ep, Sore Throats-7"s, Agathocles/ Disgorge-split Ep, Heresy-"Thanks!"-EP, Mafia-7", MOB 47-12", Disharmonic Orchestra 7" (color vinyl) Neos-7"s + more! Seraphic Decay Records, Kamms Plaza- Suite #136, 3778 Rocky River Dr., Cleveland, Ohio 44111.

THE BAGPIPE OPERATION requests you to order their tape. Early Velvet Underground plus no technology plus spare time wquals the Bagpipe Operation. Only $2.00. Cash. We won't steal it. Spreshum Ksprillium! P.O. Box 160757, Sacramento, CA 95816.

COCKSTRONG PRODUCTION! 60 min. comp. "Nuts & Bolts" out with Scruffy Terrandys, Radiation Sickness, Caustic Solutions, Sonity Assassins, Ripped, Mothers Of Perversion and more! Only $4.00 ppd. Cash or M.O. to 'Cash' Cockstrong Productions, P.O. Box 851261, Westland, MI 48185.

HEY YOU! What has interviews with Jawbox, Laughing Hyenas, The Unknown, Broken Trust, Mannequin Hand, Dischord mailorder, tons of reviews, opinions, comix, scene reports, photos, and more?!! Gainsay #3, of course! Get it now! Only $2 ppd. US, $2.50 anywhere else! We would like contributions! Please write! Gainsay Zine, 115 Candlewyck #704, Kalamazoo, MI 49001. Thanx. Watch for comp. tape next month!

SELLING MY RECORD, tape and t-shirt collection from 1962 to the present, all kinds of music, from folk to punk. Please send me your want lists. Bob Farrington, 7 Florence Dr., Clark, NJ 07066.

LOOKING FOR PENPALS! I'm looking for penpals worldwide. People in south, central, north America, Europe, Africa, Asia, Australia. 16, veggie, into Crass, Fugazi, Chumbawamba. Pablo, 2811 Sedgwick Ave., Bronx, NY 10468, USA. People in NY get in touch!

WANTED - Very Small Record's comp "What Are You Pointing At?", any Crimpshrine that is semi-hard-to-find or on comps, and anything by Misfits sound alikes, the Manimals. Also wanted, the MRR - Turn It Around 7". I'll give good bids. sir Catfish, 4624 Pershing, Ft. Worth, TX 76107.

QUALITY LIVE TAPES OF: Faith No More, Soundgarden, Janes Addiction, Mudhoney, Melvins, Naked Raygun, Rollings Band 1990! Need: Myrphy's Law, Leeway, and any of above. have good quality stuff. Punk and metal. Trades and/or will pay. . . Also looking for Soundgarden Fopp EP send lists to: Dave, 120 South We Go Trail, Mt. Prospect, IL 60056. (708) 392-4904. Ask for Dave.

MUDHONEY - SOUNDGARDEN - NIRVANA - Greenriver - Melvins. If you got it live please send your lists. Any quality, any amount, will pay or trade for excellent quality tapes of all the above. Also looking for someone to record Nirvana records other than the Bleach LP. Send lists to: Dave 120 S. We-Go Trail, Mt. Prospect, IL 60056 (708) 392-4904. Ask for Dave.

EXPERIENCED VOCALIST with powerful equipment looking for new band. Guitarist, bassist, drummer needed, powered heavily with good equipment. Leukcore/Hardcore, will experiment with powerful styles. Closer to Pocono/Allentown PA and between the better. Contact SGSFL, 116 Blue Ridge Dr., RD #2 SV, Effort, PA 18330.

PIPELINE PRODUCTIONS cool punk organization to be established in Lawrence, KS this fall, including record label, zine, show promotion, radio shows and gobs more. We need people seriously interested in helping to get off your asses and write: Kopper, 431-A Vine St., Chillicothe, MO 64601, or phone (816) 646-2554.

RECORD PRESSERS, or anyone who knows of any, that aren't too money-hungry to press small quantities of records for limited edition releases please contact: S.I. Recordings, 3332 Peachtree Place, Lima, Ohio 45805. Thanks.

PIPELINE RADIO FANZINE is being monitored by the PMRC in St. Louis! No shit! PRF is a weekly 3 hour punk/ hardcore/ noise show on KYMC. So bands send us your shit and ask for a playlist! Send all demo tapes, 7" EPs, LPs and letters to Pipeline c/o Scooby Du, PO Box 721, St. Peters, MO 63376.

WANTED: STRAIGHT EDGE and positive hardcore. 7" or 12". 1st pressing, test, or limited edition colored vinyl. Name your price. I'll pay! Adam Siehr, 2311 17th Ave, So. Milwaukee, WI 53172. (414) 764-5956 Call after 8PM (CDT).

FEELING GOOD PREMATURELY? Good, me too! Age 20, female, new to Arlando area looking to meet people with similar interests. Am into Bauhaus, Death In June, Mission, Sisters, OLD Cure, Current 93, etc. Also into ancient/ medieval history and philosophy. Anyone else around here from Baltimore? Write: Pamelyn, 1536 Sugarwood Circle, Winter Park, FL 32792.

SPUN MAGAZINE is constantly in search of record/ tape reviews, show reviews, zines for us to review, artwork, writing and almost anything else. . . contributors get copies of Spun at halfprice (50¢ each) to resell at cover price ($1 each). . . Doug Chapel Comics, 38 Reservoir St., Holden, MA 01520 (send return postage if you want original submissions sent back to you.) Thanks.

LOOKING TO TRADE records (all music types) and t-shirts (100% cotton) with eastern bloc people and bands. Also interested in eastern bloc bands for co pilation. Send info, stuff, letters to Tom at Vital Music Records, 81 2nd Ave, NYC, NY 10003.

THREE STOOGES CONVENTION in July and I need $! New York City HC Comp 7" orange vinyl, Unsafe At Any Speed comp, Iron Cross "Hated And Proud", Misfits "3 Hits...", Necros "IQ32" Skate Park 100 made (fair shape), GG Allin (test pressing) "12 Days of Xmas", Afterbirth "Santa Is Dead" split 7", YOT "Can't Close My Eyes" 1st press. Send bids and phone # to: Slapstick 946 Rankin Ave, Windsor, Ontario, Canada N9B 2S3. (519) 973-7708.

IT'S ALIVE FANZINE. Re-printing of #6 just out. Interviews with YOT, No For An Answer, & New Beginning Records. Plus photo's of Blast!, 7 Seconds, art & lots more. Only $1.00 ppd from 900 Azalea St., Oxnard, CA 93030

DISILLUSIONED magazine #5 out now! 50 cents postage paid. It'll make my day if you but it! Also, bands needed for 7" record. Send your best music today! Kevin Estes, 4041 Nicholl Ave., Muskegon, MI 49444 P.S. Anyone wishing to correspond or trade tapes please write.

WANTED & FOUND! Have you given up looking for that album that finding could get your nipples hard? Give us a try (on finding the album). Send us an SASE and want list to Wanted & Found, 7023 Forest Grove, San Antonio, TX 78240, (512) 684-1014

POP WILL EAT ITSELF, you say? I've got news for you: "Pop Done Et Himself". 17 bands, 17 songs on one cassette with a booklet. Only $4 to Tony Retail Boies, 983 Oakmont, Front Royal, VA 22360 ·

ALL S.E. AND HARDCORE FANS, the Food for Thought live demo tape is now out! Orders are being taken so order now. Its 6 songs w/lyric sheet and great quality. Also if you want, just write 'cuz I'm bored out of my minds. Tim For Thought, 843 Nathan Hale Rd, Berwyn, PA 19312. (215)647-7234. Also bookings and info, write 'cuz we're looking to start playing around.

GIANT NEW-WAVE and punk auction. Over 1000 records, tapes and memorabilia. Mid-seventies thru mid-eighties. Some very rare, some not-so-rare. Send two stamps with an addressed envelope for the complete list. Auction closes 07/28/90. Music Madness (M), 333 Front St, Catasauqua, PA 18032.

CENSORSHIP INFO from your area wanted for magazine column will send a copy to everyone who helps. Also if your in to Black Flag, Henry Rollins, Gone write anyway to Malfadour PO Box 27596 Memphis, TN 38127.

COUPLE TRAVELLING THROUGH Europe October and November '90. Would appreciate people to meet, sights to see, shows to chedk out, places to stay. Please write: J. Wittenberg / K. Howey. 2121 Hennepin Ave #203, Minneapolis, MN 55405.

CLASSIFIEDS

40 WORDS $2

FOR SALE: Fugazi - Function is the Key ($25), Minor Threat - Demos 81 ($15), Bad Religion - live Toronto + unreleased 7" ($15), Way It Was 12" ($20), all new & ppd. air! Write to reserve: Thomas Eicken, Middendorf Str.3, 4600 Dortmund 1, West Germany. FOR AUCTION: Misfits - Horror - Bullet 7" in Hologram box w/stickers, only 30 made! No.24 absolutely mint condition.

LOOK WITHIN ISSUE 2 is out now! Process of Elimination interview, art, poetry, opinions, etc. The cost is $1 ppd. If you can send some stamps with the dollar that would help me a lot. Thanks. Dan Within, 4075 Minuet Circle, W.V.C., UT 84119

LIMITED EDITION: VAGUE Perception "Crucify the Stupid" 7"EP with special "original" artwork that was never used. Also comes with lyrics insert not with original. Only 20 hand-numbered copies available. $4 ppd (or trade your band's 7" — no straight edge). PO Box 8511, Warwick, RI 02888

CELIBATE COMMANDOS 6-song EP is out now, and it is 100% guaranteed to change your life and make you a more productive member of society. Send me $3 to: Oedipus Records, 4639 Apt. 1, Hope Valley Rd., Durham, NC 27707

VINYL TRADERS!! KOLLECTORS Korner is a new zine for record traders. To have your list printed send your want/trade list along with $1 to K.K. c/o Mike, 23 Possum Tr, Upper Saddle River, NJ 07458

ZUGANG FANZINE #3 out now. W/ Skeletal Earth, 5th Column, Hellbound plus lots of info and editorials. 3 stamps to: Lisa L., 2300 So. "E" St., Richmond, IN 47374 USA (overseas send 2 IRCs).

WEIRD, TRASHY BAND — sort of Butthole Surfer-esque minus the theatrics. We are interested in putting together a small northwest U.S. tour (Dakotas, Wyoming, Colorado). We need contacts. (708) 848-6977. Write: 1103 West Washington, Oak Park, IL 60302 c/o 3-2W.

HATE YOU BOSS? If you want to see socialism and democracy in the USA, write to the Young Peoples Socialist League, 516 W. 25th St. #404, New York, NY 10001. Or call us at 212-691-0776. Youth Liberation!

MISFITS FANS! "Harmonious, melodic, and full of spunky rhythms with that ghoulish delight of Misfits quality is a band who call themselves the Ghoul Squad. . . Misfits fans will go crazy with this band, as the aura is very similar"-Pushead Thrasher Magazine. Ghoul Squad, "The Wonder Years" 90 min. cassette, 33 songs, $10 ppd. Nosferatu Productions, 3790 El Camino Real, Suite 218, Palo Alto, CA 94306.

FT WORTH TX guitarist seek singer and drummer to form band. Influences Big Boys, Buck Pets, X and Iggy. Determination is only requirement. Girls encouraged. Call Steve at 817-249-4332.

NO JOKE. I need the One Blood address and I need it bad. I'm almost willing to part with the Misfits collection I don't have. Anyone with information should write Steve at 46 Elmwood Ave., Willowdale, Ont., M2N 367, Canada.

ANYONE OUT THERE know Randy Arevald (AKA the Fly)? I've lost contact with him and miss him a lot. Show this to him or write to me. Thanx! Helene Brown, 75 Silver Spring Rd., Landisville, PA 17538.

IT'S ANARCHY, GORE, thrash, serial killers, anti-nazis, X, designs and mre. All hand screened 100% heavy wt. cotton t-shirts or sweat shirts! Our monthly special; "Psycho Slut" (wht) shirts, girl, bike skulls graphics in (blk) $6.66 plus tax, postage and handling. lSend SASE for info: and or correspondence contact: Psycho Tick PO Box 18205, Seattle, WA 98118. Thanks MRR readers for your response. . .

CHAOS UK, CRASS, Conflict, CHumbawamba, Discharge, Subhumans (UK), Misfits, Shitter Limited, CMX, JMKE, Terveet Kadet, Bad Brains, Dickies, Danzig, DK's, Minor Threat, etc. etc. etc. for trade (& sale). Write (+ send trade & wants list) to: T. Viikari, Paavalinkuja 12, 33300 Tampere, Finland.

WANTED NO MEANS NO- 1st and 2nd 7" and Mama LP, Fear 7"s, Bad Brains 1st 12" and LP, Samhain Unholy P. 12", Infamous Scientists - anything, Lotsa US/CAN/other stvff and boots. Good trade/money paid. Please write to: T. Viikari, Paavalinkuja 12, 33300 Tampere, Finland.

JESUS AND MARY CHAIN FAN searching for Import single of Some Candy Talking, on 45 or 12 inch single, or cassette. Best offer accepted! Also interested in concert photo's. Write: Jane, 3100 Boardwalk, 1511 Tower Two Atlantic City, NJ 08401.

7 INCH ORGY!!! For sale or trade: Crucial Youth - Crucial Yule (red) vinyl, X Marks the spot CT comp., Septic Death "Boise '83", Warzone 1st press 7" (black) 3rd press (green), Danzig "fresh flesh NYC '89), Metallica "Monster" live NJ '88, Danzig SF '89 on orange/yellow, Gorilla Bisquits, Side By Side Revelations, GBH Hwllhole '83 Clay, Exploited "Attack/Alternative" "82 Secret. Write for info: TM PO Box 631, Mt. Marion, NY 12456.

WORD UP! No Thanks fanzine #2 out now! 13 interviews including Vision, Visual Discrimination, and Profound. Plus tons of photos, anti racist action, skate shit, contests and more! 60 pages in all with a free Stand Up or Artificial Life 7". $2 ppd to No Thanks #22 1680 St. Mary's Rd, Winnipeg, Manitobe, R2M 1C9 Canada (204) 256-5147.

7" RECORDS FOR SALE - Youth of Today - Can't. . ., Crucial Youth both colored, Judge - Schism, Gorilla Biscuits yellow, Hard Stance red, Infest, Together comp - orange, Agnostic Front gatefold, also tons of videos for trade like Beyond, Project X, SSD, DYS, etc. . . Also consider trades! Keith, #22-1680 St. Mary's Rd., Winnipeg, Manitoba, R2M 1C9 Canada (204) 256-5147.

SELL/TRADE: Cro-Mags 10" boot (some copies left), Dickies 7" boot, Misfits 7" LPs boots, 7 Seconds "Skins", Dinosaur Jr 7", Pixies 7", Fugazi live LP, Minor Threat demos 7", Mudhoney London 7" boot, Subpop 7"s, Weirdos 7", AOD 10", and lots more other stuff. Send in your trade lists and get mine., Also into trading tapes and videos (PAL VHS). Fave bands are Cro-Mags, Uniform Choice, Vision, Fishbone, Gorilla B., Public Enemy, and lots more. Write to: Alessandro Vicini, Fermoposta, 20092 Cinisello B. (MI) Italy.

EXTREME NOIZE ISSUE 4 is out, an Italian zine written in English! 48 A4 pages with interviews on Bold, Agathocles, Dread, Nuctemeron, Deadyn, Prong, Dofka, No Rules, Instigators, Pungent Stench and loads more stuff packed in. We urge all bands to write in for interviews and stuff. Is there any ska band that want to be featured? We have no limits and cover all kinds of music but no commercial or MTV hard rock bands! An issue is yours for $4 US (incl pp) or trade w/ you demo/zine. We're seeking also new contributors and especially distributors. Alessandro Vicini, Fermoposta, 20092 Cinisello B (MI), Italy.

NEW PRODUCTION COMPANY seeks bands to book in the LA area. Will do "all ages" shows. No pay to play! Punk, HC, alternative, ska, straight edge, etc. Send demo or information to: Corey Broche, 7422 Etiwanda St., Reseda, CA 91335.

TRADE: NECROS Conquest German 12", Master Tape I comp 12", Bouncing Babie DC comp 12", Infest Slave 12", Verbal Assault Learn 12", Reats Rides A Harley comp 12", and lots more. Want" AOF both 7", Give Thanks 12", Anecycle 12", Red Scare 12", Lockjaw both 7", Faction both 7", Bomb Squad 7", Kovo 7", YAI 7", lots more. Write to Ralf Blaschke, Sigrid Undsetstr 18, 5000 Koln 91, West Germany.

OTHERWISE UNAVAILABLE! Throbbing Gristle, Laibach, Chris and Cosey, Touch, Coil, Hafler Trio, Legendary Pink Dots, Nocturnal Emissions, Sleep CHamber, Zoviet-France, Nurse With Wound, Muslimguaze, Blackhouse, Smegma. Send stamp for free catalog. Mudslide 4800 Wildwood, Lake Oswego, OR 97035.

WANTED: MATERIAL for new zine. Send everything and anything: stories, letters, photos, articles on anything from music to sex. Free ad space, classifieds, and personal ads. Bryan Green, 11775 E. Loop 1604 S., San Antonio, TX 78263.

24 YEAR OLD MALE INTO music, worldwide travel, poetry, vegetarianism, and love seeks female for long lasting loving relationship together. Maybe we could change a small part of this crazy world. Write Box 23, 90 Grange Dr., Swindon, Wilts, SN3 4LD, England.

MUSIC AUCTION: I need money, got shit loads of HC, punk, and ghoul, records and tapes with out flaws. Avoid store prices. I'll run deals. Hurry write for a list. Naie Bryant, 6061 Elmwood Rd., Cass City, MI 48726.

HAVE YOU EVER wanted to produce a record? Sure we all have. Not's your chance. If you are willing to donate $2.65, then send your name and address to: S.I. Population Records, 3332 Peachtree Pl., Lima, OH 45805. If you donate, you will receive a free record, and your name will be printed as a producer on the insert. Together we can make ir happen!!!

FREE CONDOM WITH "Die Fat Piggy Die" zine - which is about administering humanities through aesthetics. And all that fer only 65¢. I need info about San Francisco shipping lanes too for an exchange. Jag - Route 1, Box 82, Waynesville, MO 65583.

TAPE TRADERS: Ramones, Buzzcocks, Radicts, X Ray Specs, Dead Kennedys, Motorhead, Sex Pistols, Iggy, Stiff Little Fingers, Business, Misfits, Exploited, Murphy's Law, G.B.H., Noize... Audio - video to trade. Send list or write to: Mike, 1303 Myrtle St. Hillside, NJ 07205.

FOR SALE: "End The War Zone" comp, Minor Threat "Eyes", both Mob (NY) 7"s, Patriots EP, Neon Christ EP, Black market Baby 7", dickies "Satin" (Klan Pic), SSD "Get" 12", DOA "HC 81" LP, Misfits "Walk" LP (orig) & more. Mike (818) 573-1610.

I'M STARTING A ZINE. Need any SE bands photos and/or negatives. Will return ASAP. Free ad space to those who send in photos. Bands, please send demos, vinyls for review, S. Edgers write to Phil Doan, 849 Gramercy Dr #111, Los Angeles, CA 90005 (213) 389-9192. Put names of photographers, groups, dates, etc. Will get full credit.

STAND TO REASON 7 song demo out now. $3 ppd. Not your ordinary run of the mill straight edge band. Contact us for booking also. Jesse Everhart, 8125 W. Clarendon Ave., Phoenix, AZ 85033.

SEX IS DEATH! Assume dominance over your every desire! Transcend the one GigaBit per second limit! Read Poppin' Zits! Lite: long 45¢ SASE AND 'something interesting.' FullBodied: $2.00 cash (for those of you with no imagination) or barter. Jerod Pore 1800 Market St. #141 San Francisco CA 94102.

SKINHEADS AND PUNKS: 2 girls traveling this summer. We'll be in Orlando, Clearwater, FL., New Orleans, San Diego, Los Angeles, San Francisco, Chicago, Boston, N.Y. and Philadelphia. Know where we can stay, go to a show, meet some cool people write Melani and Cora: 219-A Douglas Ave., Charlottesville, VA 22901. After May write 1425 Kenwood Lane, Charlottesville, VA 22901.

PLANNING A WEEK VACATION in San Francisco (early August). Looking for friendly people to put me up. (into 77' punk/garage/Pogues). Sense of humor, no drugs/alcohol. Eternal friendship in return. Write to: Dominique Ritchot/ 5410 St-Dominique St./ Montreal (Quebec)/ H2T 1V4.

THE WALKING RUINS want to radically restructure society but need your help. Send $5 (postage included) for their 40 minute, 15 song cassette "Going Down the Tubes" to PO Box 1785, Bloomington, Indiana 47402. Make checks or money orders payable to John Barge. Luv Ya.

THE BOILING PACIFIST - a new zine addressing political, environmental, social, musical subjects. Send cartoons, articles, adverts, music, ideas, comments. All who send... will receive. #1 out in June. Send to Asquared Music Publishing, PO Box 35, Holbrook, NY 11741. Free classifieds.

TOURING THE EASTERN USA between August 1990 and May 1991? Contact the Carnegie Mellon Activities Board. We are interested in presenting all kinds of non-violent, non-lunkhead music to our campus community. Tom Hoffman, AB Concerts, Office of Student Activities, 5000 Forbes Ave, Skibo Hall 103, Pittsburgh, PA 15213-3890. Phone (412) 268-2105.

NEW ROSE - "The Voice of Protest! The Sound of Thunder!" 7" three song single. LImited red vinyl! Includes: lyrics insert with picture, plus free sticker! Only $4 ppd. Influences are: the Clash, the Damned, SLF, 999, etc. New Rose, 163 Logan Ave., SI, NY 10301.

JESUS HELP ME! Need sick/disgusting photos for tape cover. Body parts/ blood guts/ family photos? Send name if you want credit on cover. Send to: ASC 465 3rd SE, Huron, SD 57350.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS MAX

FUCKIN' HUNDREDS OF fuckin' kick ass records, cassettes, CD's, videos (pal and NTSC), shirts, sweats, mags, zines and loads more shit from UK, USA, Japan, FInland, Denmark, Sweden, Chile, Poland, Australia, Norway, Brazil, and who knows fuckin' where. Send a big fuckin' SAE or 2 IRC's now for our latest list to: Full Circle, 12 Bell St., Newsome, Huddersfield, HD4 6NN, UK.

NOISE/GRUNGE bands wanted to appear on a compilation tape. All bands recieve a copy. Send tape/info to: Mark, Flat one, 17 Coltman St, Hull, HU3 2SG, England.

PLEASE PLEASE PLEASE tell me you'll sell me your copy of "The Thing That Ate Floyd" on orange vinyl. Will pay up to $50. Also looking for MTX 7" on blue vinyl. Gabe, 540 Los Altos Ct., Santa Rosa, CA 95403.

APATHY WILL GET you nowhere: 13-song demo from Milwaukee's own Demise. Strong hardcore with intelligent and occasionally humorous lyrics. Now available for $3 ppd in the U.S., $4 overseas. Duwayne, 2401 W. Layton Ave., Milwaukee, WI 53221.

STINKY FEET?? Simple home procedure eliminates and prevents reoccurring foot odor. No powders or charcoal pads. Guaranteed to work. Why ruin your next pair or expensive shoes? For info pac send $5 check or MO and SAE to Clear The Air, Box 1435 Station B London, Ontario, Canada N6A 5M2.

BITE! THREE LEGGED DOG's debut 7" - "Sniff This..." Recorded in '87, this single represents T.L.D. at its mangy beginning. Primitive and grungy, $3 (cash, m.o. only) to Tim Aynardi/ 1201 E. Ash #A/ Columbia, MO 65201.

REFLECTIVE, ECCENTRIC, subjectively rebellious male (18), into imagination and contemplation, intensely opposed to violence and mindless conformity, seeks enlightenment, desires correspondence. Interests: reading, writing prose/ verse and eclectic, esoteric music. Todd, 6029 Arizona Ave, Baltimore, MD 21206-3805.

FOR SALE: Stretch Marks 7", 1st D.R.I. 7" (22 songs), Poison Idea - Pick Your King (2nd press, blue vinyl), Exploited - Attack Alternative, 1st Coffin Break 7", 1st Kings of Rock 7", Fugazi 7" (SubPop). After 6pm wkdys:(206)935-9309. Tally Vacker.

45 GRAVE, Jawbreaker, Chemical People live tapes wanted. Your list gets mine. Mark, Flat one, 17 Coltman St, Hull, HU3 2SG, England.

WE NEED YOUR STUFF, U.S. and international, for airplay. Send stuff like these people did: Free for All (Hawker), Gorilla Biscuits & Judge (Revelation), Jerry's Kids (Taang!), MDC (R Radical, Boner), Negazione (Mordam), Sic/ RoseRose (Jungle Hop), Cyanide (Mutha), Comp, Sampler (H. Reitzel). Send to KLSU c/o George & Dave, The Hardcore Boys, B46 Hodges Hall, Baton Rouge 70893. (504)388-KLSU.

FOR SALE, BEST OFFER: Punk/HC records from 1977 to '89 including rare stuff by Y.O.T., G.I., Sham 69, Heresy, Subhumans (Can.), F.Rebels, Discharge, Urinals, Art Attack, Cramps, Septic Death...Lots more. Write now (I.R.C. please). Marc Gauci, 5 Imp. La Fontaine 81000 Albi, France.

WANTED any live Lydia Lunch, flyers, photos, interviews, live tapes/videos (British system). Will pay or trade. Send details to: Mark, Flat one, 17 Coltman St, Hull, HU3 2SG, England.

WENDY & BETSY, (MRR classifieds issue no.80), please write me. I wrote to you at PO Box 86 Charleston but my letter was returned marked "unknown at this box number". Also, anybody interested in tape trading or just plain communication, please write: George, 35 Elm Mount Park, Beaumont, Dublin 9, Ireland.

PLASMATICS: still want (to): "Meet the Plasmatics" 12" plus "Butcher Baby" and "Dream Lover" 7" on Vice-Squad Records. I'm also looking desperately for radio-shows and any info I can get (for a radioshow). Thanx a lot to Kirk!! Gonna pay cash if needed. M.Köpfer, Hurstweg 46 A, 7800 Freiburg, W.Germany.

L.S.D. FOR $3 — Lack of Social Decency has 26 min. demos. We need giogs and publicity. All that can help please write. 3344 Highview dr, Hubertus, WI 53033.

HELLO. LIFE IS GREY and sad here so we (two 20 year males) are planning to see Europe or U.S.A. to meet interesting people. A letter invitation to Poland is guaranteed. Dariusz Haponik, Gomutki no 7/26, 15-649 Biatystok, Poland.

THE VAGRANTS did not break up (#79 Dec.) We reformed after our "Last-Show". Demo's $3 ppd, 809 Kearney St, El Cerrito, CA 94530. Booking U.S. tour July/Aug '90. Dave E.C. (415)524-6739.

WANTED noise/grunge bands to contribute to compilation tape. All bands recieve a copy of tape. Send tape and info/photo to: Mark, Flat one, 17 Coltman St, Hull, HU3 2SG, England.

TAPE TRADERS WANTED: Lydia Lunch, Foetus, Naked Raygun, Chemical People. Your list gets mine. Mark, Flat one, 17 Coltman St, Hull, HU3 2SG, England.

ADVERTISE CHEAP! Advertisers can't afford to miss out on this chance to have your ad seen by thousands of eager customers from the "alternative" scene. Have your display ad of any size put on our giant "alternative" advertising compilation for only $5.00!!! Get in on this now! Send $5.00 cash and your photo ready display ad to: ADCOMP, PO Box 293 Welland, Ontario, Canada, L3B 5P4.

NEED STUFF for a local zine. Send demos, mags and records for review. Or send any interviews, stories, poems, comments, ideas, etc... to Brian Duke, 1148w 136th st., Carmel, IN 46032.

FOR TRADE - Die Kreuzen "Cows" 7", 1st War Zone 7", YOT 7", Crippled Youth 7". Send all sell/trade/ want lists to Greg, 2342 W. 24th st, Chicago IL, 60608 or call (312)523-3156.

DYING TO HEAR from any intelligent life? I'm a vegetarian, agnostic, into close friendships, a healthy eco-system, freedom, peace, and direct action; using McDonalds toilets w/out paying, + MDC, Soulside, Flipper, Velvet Underground, and reggae. Write to Angus McWhorter, 1010 Thoreau Ct., St. Louis, MO 63146. Please write to me, but remember, fascists need not to reply! Think globally.

DESTROY! CREATE CHAOS 15 song demo tape. Full on blazing manic thrash onslaught. Anarchy, punk, chaos. Mountain bikes, vegetarians with big muscles, buy it or suffer a pointless life of deprivation and torment. 3$ + 2 25¢ stamps. Also Destroy! buttons featuring the mighty chaos logo 1$. AYF Distribution, PO Box 8585, Mpls. MN. 55408.

"...REDOLENT OF DANGER, secrecy, subversion, resistance, liberation, degeneracy; not to mention perversity, alienation, even madness..." For fully stuffed catalog of records/fanzines/videos send $1 or 3 IRC's to: "Pogo On Your Fucking Face Distribution", c/o Freddy "The Bastard", PO Box 14932, Gainsville, FL 32604.

I HAVE DANZIG FLYERS and tickets from the Wichita Kansas show last year for sale or trade. I will trade for any type of Rollins or Black Flag stuff or other cool flyers. People interested can write for details at Jason, 2935 E. Clover, Wichita KS 67216.

BANDS THAT WOULD LIKE TO PLAY in Wichita Kansas in the near future please contact Jason or Jerry (316)529-2297 or (316)777-0089. Leave message or write Jason, c/o Rock Hard Productions, 2935 E. Clover, Wichita KS 67216. If you can send demos, bios, flyers etc. and a list of things you need to come play in our town.

HEY EVERYBODY! We're interested in opening a punk/alternative thrift store, and we need merchandise. Anything from records, clothing, flyers, shoes, baby clothes, etc. Willing to pay small amount or donations will be very appreciated. If you live within 2 hours drive, we'll be happy to come pick up your stuff. Write to: Candi & Todd, 4439 W 154th st., Lawndale, CA. 90260. (213)644-0453.

VIDEOS & PHOTOS DESPERATELY wanted of Screeching Weasel, Libido Boyz, Warlock Pinchers, Go!, Chili Peppers, Stikky, Angry Samoans, Sick Pleasure, Operation Ivy, Crimpshrine, Fuck Ups, Christ on Parade, Doggy Style. Will pay cash or trade. KOZY, Box 86, Webster, MA 01570.

VIDEO TRADERS: Send your list for my long list. KOZY, PO Box 86, Webster, MA 01570.

WRESTLING KIDS NEEDED for video. Send a video of you or friends wrestling. Real, fake, backyard fooling around or act like the pros on tv. Any length. 60 minutes or longer & cash is negotiable. Everybody welcome! KOZY, Box 86, Webster, MA 01570.

TWO DRUMMERS SEEK INDIVIDUALS for serious touring band. Desire to create living/practice situation. Will relocate anywhere. Write for more info/tell us about yerself, yer ideas. Exchange tapes/ lyrics. We wish to create powerful primal music. Have many influences, will not list here so as not to alienate anyone. Will not discriminate. Josh + Iggy Swamp, 32 Chestnut Hill, Greenfield, MA 01301.

BUTT UGLY #1 OUT NOW! W/Far Cry, Mr. T Experience, Trademark and more. Review, art, articles and such. $1.00 or so. 59 pgs. #2 needs contributions! Send everything to: Cory von Bohlen, 701 Grand Ave, Waukesha, WI 53186. Fuck your labels, for we are Buttugly!

PROGRESSION RECORDS. Relapse is out now!! 3.50 ppd. The Wrecking Ball e.p. Michigan straightedge. Coming soon "By All Means" 7" Comp. with Even Score, Relapse, Resolution + 2 more. Coming soon. Cash or m.o. payable to Bryan Leitgeb, 317 Woodbridge, Grand Blanc, MI. 48439.

PROGRESSION T-SHIRTS OUT NOW! 3-sided "The Time Has Come To Live Poison Free" 9.00 ppd. to Bryan Leitgeb, 317 Woodbridge, Grand Blanc, MI 48439.

NO JOKE! Females, ever consider a long distance sexual relationship? Phone/mail sex is safe sex! No bullshit. I'm into leather, spandex, stockings, oral fixation. I'm open minded and will try almost anything. I can be myself or whatever you want me to be. What are you into? Write: No Joke, PO Box 293, Welland, Ont, Canada L3B 5P4.

PISSED OFF by someone? Fucked around by boyfriend, girlfriend, landlord, employer? Send the perfect gift, 12 beautiful Dead Flowers in a lovely black box, comes with appropriate card and message of your choice. Can be sent anonymously or with your name, completely confidential service. Send the name and address of the "victim", the message to be put on the card, and $9.95 cash, check or M.O. to Adcomp Services, PO Box 293, Welland, Ont, Canada L3B 5P4.

WANTED: ANYTHING to do with the Jam. Videos, live tapes, interviews. I'll buy or trade. Send info. I also want to hear from people into Snuff, Op Ivy, Chords, Ska. Write soon. Chris, 4523 Deelane St, Torrance, CA 90503.

MEET NEW, musically-diverse people through writing letters! Join PunkPals and receive a list of correspondents by sending two $.25 stamps, your name, address, list of bands and a general comment to: Robert Brown, 2331 Blake St, #204, Berkeley, CA 94704.

FILE 13 RECORDS has released its first 7". 4 songs on green vinyl by Hatful Day, only $4 ppd. Also, our demo prices have been lowered from $5 to $3. Bands send demos or vinyl! Thanks. FILE 13 Records, PO Box 24203, Little Rock, AR 72221.

"NO NAZIS!" 24-band, 90 minute compilation cassette, featuring Inside Out, Yeastie Girlz, the Make, Insight, Inspector 12. $4.00 ppd, cash only, or trade me any 7", etc. Anthony Williamson, 3120 Bloomfield Lane, Apt #1011, Auburn Hills, MI 48057.

DESPERATELY WANTED: Bad Religion 7", How Could Hell LP, Turning Point 7" (red), Ignition 2nd 7", Negazione - Tutti Pazzi 7", Stikky - Cuddle, Better Yet CT 7" (1st press). Anthony Williamson, 3120 Bloomfield Lane, Apt #1011, Auburn Hills, MI 48057.

VOCALIST/LYRICIST AND DRUMMER wanted. Influences: Rites of Spring, Buzzcocks, Avengers, Husker Du, Germs, and Marginal Man. Must be drug free and able to do summer tours. If you live anywhere near Chicago(within 100 miles) call: (815) 654-7745.

HELL-KITTEN I LOVE YOU, you, who are touched by my tears, as my tears touch you. Even if someday we part, you can never totally leave me. Happy Independance day Birthday. Your Slash!

ASBESTOS DEATH: are playing shows now. Demo available soon. Please call for booking in or near the Bay Area. Al (408) 255-0571.

CLASSIFIEDS

40 WORDS $2

MCCAULEY 1" HIGH FREQUENCY horn w/JBL 2421 compression driver 8ohms $150. Radley (415) 221-4017.

WANTED: Anything by Conflict, Flux of Pink Indians, Chaos UK, A.O.A., Potential Threat, Abrasive Wheels, Action Pact, One Way System, Vice Squad, Partisans, Disorder, Varukers, Expelled. Stephanie, 3661-1 Haughton Ln., Memphis, TN 38128 (901) 372-0973.

WANTED: Rudimentary Peni "Rudimentary Peni" 7" and "Farce" 7", Christ on Parade "Avarice" 7", Discharge "Realities of War" 7", "Fight Back" 7", the "Something ToBelieve In" comp. on BYO. Stephanie, 3661-1 Haughton Ln., Memphis, TN 38128 (901) 372-0973.

RECORDS SALE/TRADE Samhain "Unholy Passion" (white or red vinyl), Misfits "Legacy of Brutality" (red vinyl), Misfits "Walk Among Us" (orig. pink cover), Misfits "Halloween" 7", plus tons more. Kris M., P.O. Box 867262, Plano, TX 75086-7262. Ph.# (214) 517-1230. Call for prices or trades!

IAM PUTTING together a compilation tape. All types of music are welcome. Bands that make it on the tape get a copy. Send your demos to: Dr. Bash, 680 E. Beau St., Apt. 36, Washington, PA 15301.

I NEED: Germs "My Tunnel", X "Adult Books", Bad Religion 7". Name your price. Mark Knowles Featherstone: If you're out there (or if you can help me, get in touch) please accept my apologies and write...C.M.E.S.P. Kurt Porter, B10 54th, SPT BN APO NY 09074.

WANTED - BATTALION of Saints "Fighting Boys" EP, "Something To Believe In" comp, "It Came From The Pit" comp, COC "Eye For An Eye" (original, non-Caroline), "Cleanse The Bacteria" comp. Chris Erickson, 610 Queensland Ln, Plymouth, MN 55447

LOOKING FOR ALIEN Sex Fiend stuff that's collectable. I need 2 Jap 3" CDs, R.I.P. 10", E.S.T. 11", LIP's 7", R.I.P. 7", E.S.T. 7" It/Max. sec. double play cass. and compilation LPs with A.S.F. on it. Need posters, postcards, stickers, t-shirts — anything. If you don't think I have it, write. I'll buy. Send HC catalogs! Rick Donaldson, 1305 Wildfang Dr., Independence, OR 97351

HARDCORE - 27 tapes, 28 hours, 170 international bands. $4 each or any 5 for $17. RAW POWER, TK, RATTUS solo tapes. FUNERAL ORATION & INDIGESTI LP's. 7" comp. Free catalog. Borderless Countries Tapes, PO Box 16205, San Diego, CA 92116.

WANTED: Siege 7"(boot), Anti-dote 7", Youth Brigade "Sound & Fury" (1st press), Skrewdriver "All Skrewed Up" 12", "Yes LA" 12", Negative Trend 7", Naked Raygun (first 7" & 12"), Freeze (first 7"). Send lists. Anthony, 205 Washington Ave, Haddonfield, NJ 08033.

FOR SALE ROCKY HORROR. very good copy of both American and Japanese versions $25. Also tape of B side of most Misfits singles $5 plus tape. Send to: Ed 1311 W. 8th st, Freeport, TX 77541.

MONDO-BOSS MAILORDER! Connect with those unusual and tough to fing singles, LP's, and CD's. Sub Pop to Bus Stops and beyond. Color vinyl, limited editions, imports. Respectable prices. SASE to: Skull Duggery Label, 77 Scituate Ave., Scituate, MA 02066.

LOOKING FOR: live tapes of R.E.M. 10,000 Maniacs, New Order, Cure, Elvis Costello, Echo and Bunnymen, etc. Looking for great quality (sound board). Send list to, Jason Nelson, 106 St., James Pl., PA 19036.

SKULL SESSION FANZINE wants bands to interview (send bio's), music to review and people to contribute. All contributors receive a free copy. Recent edition is #15 for $1 ppd. Brad Mitchell, 3187 Keynes Ct., Mississauga, Ont., L5N 2Z7, Canada.

WANTED: Taped copies of Germs and Crass albums. Any and all. Type II TDK or Maxell preffered. Should be suitable for airplay. The radio station I work for has one Germs and zero Crass. Write to: William Williams, Apt. 2B, Estes Park, Carriboro, NC 27510.

WANTED: MISFITS ALBUMS, 7", video tapes, flyers, and any other memorabilia. Write to Rob Lee, 103 Running Cedar LN., Richmond, VA 23229.

RECORDS: DE DE TROIT 12" $10, 76% Uncertain-'Nothin...' $10, Skin Yard LP (C/Z) (clear) $15, DOA "War On..." (Faulty Products) $8, Stukas over Bedrock 7" $10, Killroy 7" $10, Melvins 7" (C/Z) $15, Powertrip 7" $15, Raw Power "Wop Hour" 7" (blue) $8, and tons of rare Exploited records for sale (best offer): Justin Scott, 12745 Via Donada, Del Mar, CA 92014.

REVELATION GEMS, OLD NYHC and more. Send SASE for listing to 426 W. Surf Apt. 210 Chicago, IL 60657. Ends July 12.

ORIGINAL MISFITS POSTERS. From "Walk Among Us" only a few available. Also FEAR poster. Excellent condition, bid only. Send to: Get Rich, 2526 Upton Ave North, Mpls, MN 55411.

OUT NOW GUTWRENCH 7" EP "New Block on the Kids". $3 ppd (very few clear ones left). Out mid June: TLR 02 "If It's Too Loud, You're An Asshole" 7" comp with Crankshaft (FL), Sanity Assassins (CON), Gutwrench (NY) and Earthpig (NJ). Tragic Life Records PO Box 060623, S.I., NY 10306. Rock hard. Die free.

PYOGENIC ORGASM ish 2 out now, int. with Abomination, Mayhem, Massacre, Necroschizma, Atomic Aggressor, Xysma, Necrobutcher Srmp, Pirokinesis, Vital Remains, IDEA Alastis, Black Ritual, and many more than you can imagine. 2 US or 3 Over) Also Massacre (Colombia) 7" EP should be out soon. Write for details. Pyogenic Orgasm Records c/o Vaggelis, Harilaou, Trikoupi 10, 18900 Salamis, Greece...

HELP!!! I need Iron Cross, Teen Idles, Grey Matter, Youth Brigade (orig. LP), Last Rights, DYS, AOF, Necros, SOA, and more. Send lists will but or trade. Mike 23 Possum Tr., Upper Saddle River, NJ 07458 (210) 825-4732.

VINYL TRADERS!!! Send lists. I've got: Revelations, Schisms, CFA (boot.), SSD (live 7"), Token Entry 7", CTHC, Vision, Insted, Straight Ahead, and more. Also shirts!!! Mike 23 Possum Tr., Upper Saddle River, NJ 07458 (201) 825-4732.

ERIC FISHER 271 Hendrix Pl, Philadelphia, PA, looking for fanzines of circulations of 1000+ to consider him as a regularly featured fiction writer. A sample of my high school humor stories are available upon request. Any overseas zines write too!

WHERE WERE YOU on the night of August 17, 1989? If you were at Cumberland Falls, Kentucky, and if you're The Female with the shaved head and black bangs, Please write to Jase. (who would like to correspond with you) Jase Perry, 1963 Heph-Mcbean Rd, Hephzibah, GA, 30815.

NEED STUFF FOR FANZINE "HairBall" Send anything you have. Anything that is used will receive a free copy. I need interviews and anything else. Classifieds= up to 40 words 25 cents. 1/2 page ads = $5, 1/4 page ads = $3. Send to Matt Knowles, 2970 96th NE, Bellevue, WA 98004.

SCUMLORD - DEMO TAPE $2 ppd, thrash-core with sick-humorous lyrics about anything sick or disgusting that's fun to write about. Really heavy sound. Scumlord, 3601 Dayton Ave, Kent, OH 44240.

MEET NEW, MUSICALLY-DIVERSE people through writing letters! Join PunkPals and receive a list of correspondents by sending 2 $.25 stamps, your name, address, list of bands, and a general comment to: Robert Brown, 2331 Blake St #204, Berkeley, CA 94704.

RADIO STATION SEEKS MUSIC. High school alternative radio station wants your demos and vinyl for maximum airplay. Any band that sends stuff will be used. Send your junk to Matt Knowles, KASE, 601 108th S.E., Bellevue, WA 98004.

HELP. I desperately need to live and work in the U.S. Can any record stores, labels or bands help me out? I'm 23, honest, love all music and currently working in an indie record store. But I need to be in the U.S. David, 24 Springbank Road, Gildersome, Leeds, LS 27 7DJ, England. Please.

ATTENTION PLANT EATERS! I'd like to hear from vegans. What made you decide to be a vegan? And are you finding it easy to keep animal product free? Tell your tale to Kathie, 4226 Linden Ave. N., Seattle, WA 98103.

ALL BANDS! Please send demo tapes, poetry, lyrix, and art for use in my band - zine compilation. Receive a free zine and copy of the comp. while you're at it. Steve Jones, 276 Sandowne Dr., Waterloo, Ontario, CANADA N2K 2C2, Earth.

STRAIGHT OUTTA REDNECK HELL! Rude Street Peters 4 song EP and T-shirts available now. (See review April issue) EP $3.00 T-Shirts $6.00. Peterville, 826 A Broadway, Knoxville, TN 37917. (615) 673-0692.

HAVE: MISFITS "WALK..." LP original press. With inserts and "Night Of..." Bootleg LP, G.I. Make An Effort 7", Killdozer (NYC) LP, DK Bootleg LP, SNFU 1st LP or. press., Dicks Peace 7" and other... Want: Antidote 7", Deep Wound 7", Neon Christ 7", Salvation Army 7", Urban Waste 7", Cause For Alarm 7", Detention 7", HC Takes Over comp. LP, Make It Work 7" ..... Get in touch (honest people only). To any poseurs, dicks, yuppies and fucking businessmen: Fuck Off. You'd better stop beating your meat over your rarities. HC became a commercial crap because of you. Laurent Duguet - 18, Rue Gallieni, 94230 Cachan, FRANCE.

AMSTERDAM RADIO AIRPLAY (Radio Patapoe 101.5 fm.) Hi, I'm doing a show (loony tunes) that covers New guitarbands, and hardcore underground in general; punk/hiphop and related music. Bands who are interested: send quality recordings (don't fool yourself or the listener), info and your stuff will be broadcasted. Gwynn loony tune, Potgieterstr. 351, 1053 XR Amsterdam, Holland.

SHOW REVIEWS - Carter zine needs your show reviews for upcoming issues. Your art, comics, stories, columns, zines, promo music releases, will be appreciated. Ad spaces free, zine is free! Hardcore - a non profitable business!! Bands, write!! Carter Zine, 1239 N.W., 22 Ave, Miami, FL 33125.

HÜSKER DÜ EP "Could you be the one" wanted! I pay the highest rates! I'm also looking for live tapes of this band. I got much material for trading, too. Write to: Andreas Martin, Sonnengasse 2, 2808 Syke, W. GERMANY.

POLITICALLY STRAIGHT EDGE ZINE! Vengeance 2 out now with Betray, Downcast and Seven Inch Boots along with articles on sexism, economy and drugs besides the (hopefully not so) usual stuff! All in English! $3 post paid! Trades with other zines welcome! Will trade Project - X boot for FU's "Kill for Christ 12" Andreas Grü, Parsevalstr. 67,4330 Mülheim/Ruhr, W. Germany.

EMPTY SALE: Coffin Break - Noise Patches 7", Kings of Rock - 1st 7", SubPop 200 - Box set, Weirdos - Who, what, when, where, why LP, Deep Six - Seattle comp, Rapeman - Inkies Buttcrack, Tad/Pussy Galore - 7", Mudhoney - Touch (1st press black vinyl), Mudhoney/Sonic Youth split (clear vinyl), Catbutt - 64 funny cars, Descendents - Ride the Wild, Derelicts - Bullet for Fifi. Write for list Empty Records, PO Box 12034, Seattle, WA 98102.

HARDCORE/PUNK/THRASH Fanzine (Step Forward) looking for: demos, vinyl, other fanzines for review. Letters, scene reports, stories, editorials and good shit; all contributors receive free zine and ad space (ad provided) also looking for people to do distribution. Issue #1, 2 are available for #1.25 ppd (75 cents with 2 stamps). Send to: MAX, 184 Thistle Lea, Buffalo, NY 14221.

WEIRD BUTTHOLES-like band needs help with small tour. We need help lining up gigs in Iowa, Nebraska, Dakotas, Minnesota & Wisconsin during the month of August. We will play off-nights. Also underground booking agents call Chicago (708)848-6977.

JAPANESE COMICS AND VIDEOS: Including the notorious Rapeman, the world's strangest TV commercials and sexamation. Send 3 I.R.C.'s (you get 'em at the post office) for a complete list. Send to: Mykel Board, #301 Hoyconfolt Sobudai, 3-4774-153 Sobudai, Zama-shi, Kanagawa 228, Japan.

GOOD & PLENTY zine #5 out now. Interviews with Billings Gate, Vision, Turning Point, Say No More and Carry Nation. There is also a special photo section approximately 24 pages long. 2-sided shirts also available. $8 ppd. The zine is $1.25 ppd. to Gabe Rodriguez, 2116 Salem Blvd., Zion, IL 60099. I'm still trading shirts for good photos! Write first. Good & Plenty ... not just a candy anymore!

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